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JAMES SHIRLEY'S HIDE PARKE

by

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PREFATORY NOTE

In this introduction the topics discussed have been based upon an investigation of Shirley's works, and no material is added to any biographical research previously done. Gratitude is felt for helpful suggestions and valuable criticism, and it only remains to acknowledge receipt of many courtesies from the staffs of Duke University Library, the Library of Congress, and from the Supervisor of Research at the Folger Shakespeare Library.

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CHAPTER I

THE SOCIAL BACKGROUND OF HYDE PARK, WITH ILLUSTRATIONS FROM SHIRLEY'S OTHER PLAYS

1

For adequate appreciation of Shirley's plays it is necessary to ascertain in what light they represent the life, society, and demands of the age in which he lived. Perhaps no other type of literature reflects the social background and the desires of its representative in the theatre - the audience - more than does the drama; it is to the society which Shirley portrays that this chapter is devoted. If the picture is a definite one, then Shirley was proceeding along the path in English literature which Shakespeare had widened with masterly hands; for Hamlet said that "The purpose of playing...was and is, to hold, as 'twere, the mirror up to nature" (Hamlet III, 2). The eighteenth century lay yet in the future when Shirley wrote Hyde Park, but the subtle, positive forces influenced him, which Samuel Johnson put into the words of common sense:

The stage but echoes back the publick voice;
 The drama's laws, the drama's patron's give,
 For we that live to please, must please to live.¹

How much these forces swayed Shirley as he wrote Hyde Park and his other plays will be apparent in the following pages.

London is the world of Shirley's society; it is the hub of his action. But it is not the London of Dickens or The Beggars' Opera; it is the London of fashion and high living. The members of this London fashionable life sing and dance in their drawing rooms, talk nonsense and sense, and then tiring of indoor diversions, whirl away in their gilt coaches, drawn by "Flandrian trotters" to Hyde Park, Spring-garden and the Sparagus where they drink, have love intrigues,² see puppet shows and morris dancers, or gamble on the horse races. They go to the theatre, where they hope to see a play characterized by "wantonness and satire," singing and dancing.³ Then they whip their coaches, accompanied by their pages, waiting-women,

¹The Works of Samuel Johnson, ed. Arthur Murphey, London, 1816, vol. I, pp. 220-21.

²In Brome's The Sparagus Garden (III, 10) Brittleware remarks of a Gentleman and a Woman who are leaving this place of entertainment: "She payes the reckoning it seems." Rebecca replies: "It seems then he has beene kinde to her another way."

³Shirley describes the kind of plays wanted in the prologues to The Duke's Mistress and The Doubtful Heir. The gallant Littleworth is described as one who "censures plays that are not bawdy" (The Lady of Pleasure I, 1, p. 12). Hereafter all references to Shirley's plays will be in this form: act, scene, and page (Works, ed. Gifford-Dyce, London, 1833).

and footmen,⁴ to some luxurious rendezvous where they dine and have "music, wanton songs, and tunes of silken petticoats to dance to," or else they return to their houses where they dine, dance, and have recourse to cards or dice to while away their idle hours.

Luxuriousness and extravagance run riot: costly dress, "gaudy furniture, and pictures...mighty looking glasses, like artillery brought home on engines...fourscore-pound suppers...perfumes that exceed all...train of servants" (The Lady of Pleasure I, 1, pp. 8-9). The Chamberlain in Cupid and Death informs his guests that "The great chamber, With the two wooden monuments to sleep in, (That weigh six load of timber, sir) are ready." Money is spent freely and the once satisfying "hogs-heads of March-beer" are thrown "into the kennel to make room for sack and claret" (The Lady of Pleasure I, 1, p. 16). There is always the air of wealth and luxury in the plays of the period.⁵

⁴All these accessories were quite essential, as is seen in the advice given Mistress Otter in Jonson's The Silent Woman (IV,2). In telling her how to manage her husband, Centaure says: "Let him allow your coach, and four horses, your woman, your chamber-maid, your page, your gentleman-usher, your French cook, and four grooms." Lady Haughty chimes in: "And go with us to Bedlam, to the china-houses, and to the Exchange." Centaure adds: "It will open the gate to your fame."

⁵Massinger's in A New Way to Pay Old Debts (III,2) Sir Giles Overreach orders a banquet as a part of his scheme to get his daughter married to Lord Lovell:

Spare for no cost; let my dressers crack with the weight
Of curious viands.

.
And let no plate be seen but what's pure gold,
Or such whose workmanship exceeds the matter
That it is made of....

One of the outward evidences of the love of display and desire to exploit wealth is the affinity of Shirley's characters for the "sedan." When Celestina, in The Lady of Pleasure (I,2,p.20), learns from her steward that the "sedan," with the "liveries" for her "men-mules" has not been finished in the richness which she had requested, Celestina "Strikes him," and says, "Take that for your ill manners." When Chabot is tried for treason, a part of the testimony against him is that he owns

...caroches shining with gold, and more bright than the chariot of the sun wearing out the pavements; nay, he is of late so transcendantly proud, that men must be his mules, and carry him up and down as it were in a procession for men to gaze at him, till their chines crack with the weight of his insupportable pride; and who knows but this may prove a fashion? But who groans for this, but the subject, who murmur, and are ready to begin a rebellion (Chabot III, 2,p.128).⁶

In this world of Shirley's drama the life of the court is reflected, though frequently the sentiment that the prince and

⁶The Duke of Buckingham is supposed to have introduced the sedan into England. See Shirley's "Epitaph" on him. The Mendicant (Brome's The Court Beggar I,1) in conference with three Projectors says: "A new project for buylding a new Theatre or Play-house Upon the Thames on Barges or flat boats To helpe the watermen out of the losse They've suffer'd by Sedans." In Brome's The Sparagus Garden (II,2) Rebecca says to Money-lacke: "One of my longings is to have a couple of lusty able bodied men, to take me up, one before and another behind, as the new fashion is, and carry me in a Man-litter into the great bed at Ware." In Brome's The Mad Couple (III,1), when Carelesse says "Wine is the great wheele that sets" "Roaring and Whoring in motion," the Lady says: "True George for had you not first been sullied with wine, you would not have abus'd your selfe to ha tumbled in the dirt with your Litter-mules, nor offer'd to seduce my Chamber-maide."

princess⁷ should be examples of good behavior for their subjects is reiterated:

Princes are gods on earth and as their virtues
Do shine more exemplary to the world,
So, they strike more immediately at heaven,
When, they offend.

(Love's Cruelty II,2,p.215).

Sebastian, a private gentleman, was raised to high rank because the Duke had designs upon Eubella, Sebastian's daughter. Upon learning the Duke's scheme, Sebastian says:

Princes may take our children from us not
To advance but kill their names, corrupt their virtues;
When needy men, that steal to feed their lives,
Are doom'd to the gallows

(Love's Cruelty III,3,p.233).

When Gotharus learns that his bastard son Haraldus is "too tame and honest," he says: "I must new form the boy into more vice and daring. Strange we must study at court how to corrupt our children!" (The Politician I,1,p.103). These remarks seem to indicate that Shirley never tired of making an attack upon the court; perhaps this is one reason that he never advanced in its circles as he had expected.⁸

⁷In Massinger's The Maid of Honour (IV,4) Aurelia, Duchess of Sienna, holds Bertoldi a prisoner, to whom she says:

Let not, sir,

The violence of my passion nourish in you
An ill opinion; or grant my carriage
Out of the road and garb of private women,
'Tis still done with decorum. As I am
A princess, what I do is above censure,
And to be imitated.

⁸"I never learn'd that trick at court to wear Silk at the cost of flattery" (Poems, vol. VI, p. 432).

That the common practice of keeping mistresses by the lords and gentlemen of the English court during Shirley's age was openly admitted is apparent in the Lord A's remark to Celestina: "Your sex doth hold it no dishonour To become mistress to a noble servant In the new court Platonic way" (The Lady of Pleasure V,1,p.94).⁹ In such an atmosphere, it is not surprising that panders and procuresses were in demand.¹⁰ When Frederick comes down from the university, he must have a pimp as one of the "constant waiters Upon a gentleman," according

⁹In Mayne's The City Match (V,7) when Warehouse draws the curtain on the "frame of a great picture" which has been brought in for his wife, Bright and Newcut "are discovered." Knowing they are among his wife's admirers, he says:

Why this is far beyond example rare,
Now I conceive what is Platonic love:
'Tis to have men like pictures, brought disguised,
To cuckold us with virtue.

¹⁰Glaphthorne's The Hollander opens with a scene in which the Doctor's wife remarks that he now "walks in Sattin, and in plush." She adds:

Was it not I
That first advis'd you to set up a Schoole
For Female vaulters, and within pretence
Of giving Physicke, give them an over-plus
To their disease.

In Ford's The Broken Heart (II,2) Bassanes says:

...pand'ring, pand'ring
For one another,- be't to sister, mother,
Wife, cousin, anything,- 'mongst youths of mettle
Is in request; it is so - stubborn fate!
But if I be a cuckold, and can know it,
I will be fell, and fell.

The Rev. Joseph Mead wrote Sir Martin Stuteville December 19, 1630: "That on Monday the Earle of Castlehaven was taken from the Gatehouse, and brought to the Tower as for other most foul and abominable midsdemeanours towards his own wife, so for cuckolding his own son by his Ganymeda in his own sight, and other such abominable and never-heard-of villanies in our land before. ... The king said, when he was first committed, he should be hanged, or howsoever die for his villanies. But whether the judges can find law enough for it, it is not yet resolved" (The Court and Times of Charles the First, ed. Williams, London, 1848, vol. II, pp. 85-86).

to Lady Bornwell's Steward (The Lady of Pleasure IV,2,p.68).

Lady Bornwell has a procuress arrange an assignation with Kickshaw, to whom Lady Bornwell pays a large sum of money. Knowing that Fiametta is in love with him, Horatio says: "Here were a purchase now, and pension with A mistress! many a proper man's profession; Nature meant she should pay for't, and maintain A man in fiddlers, fools, and running horses" (The Duke's Mistress IV,1,p.236). No better testimony is needed to show that woman is not in this period on a pedestal and that pastoral love is out of fashion.

The attitude held by the men and women in Shirley's plays toward life and its concerns is often frivolous and insincere. Taking his cue from the gay life of the court, the gentleman about town assumes an attitude toward love, for instance, which is comparable to that held by lords. By both the lord and his "understudy," women are regarded, as not as idyllic goddesses, but as human beings whose natures are composed of weaknesses; they are prone to the failings of the flesh.¹¹ Beauford, "a passionate lover of Gratiana," says: "I know women are not born angels, but created with passion and temper like to us" (The Wedding II,2,p.385). Lord Bonville, in the attempt to seduce Julietta, says: "Ist onely in my selfe, shannot you share

¹¹In Ford's The Lady's Trial (III,1) when Guzman objects to the use of the term "wench" as applied to his own beloved, Fulgoso says:

Pish, man! the best, though call 'em ladies, madams,
Fairs, fines, and homes, are but flesh and blood,
And now and then too when the fit's come on 'em
Will prove themselves but flirts and tirliry-pufkins.

I'the delight" (V, lines 90-92). Horatio, in like manner, says to Cassandra: "You are a woman, and should know yourself, and to what end we love you" (The Young Admiral IV,3,p.155).

Shirley's men on the whole consider love a "sport,"¹² a word often used in a derogatory sense. They are not eager to marry. Hazard expressed proverbially the reason why: "A single life has single care" (The Gamester V,1,p.263). When Rider learns that Carol has abused him and his rival, he says: "If she would affect one of us, for my part I am indifferent"; to which Venture replies, "So say I too" (I, lines 201-203). The impoverished lords often marry wealthy widows or rich citizens' daughters. In speaking of this subject, the young widow Celestina says: "No matter for the corruption of the blood: Some undone courtier made her husband rich, And this

¹²In Ford's The Fancies, Chaste and Noble (III,3) Clarella, one of the Fancies, says to Romanello:

Were you e'er in love, fine signor?

Romanello. Yes, for sport's sake,

But soon forgot it; he that rides a gallop
Is quickly weary.

new lord receives it back again" (The Lady of Pleasure II, 2, p.31).¹³

Women, too, are often depicted by Shirley as being morally frail and motivated by will, not reason.¹⁴ In fact, Carol says to Fairfield: "You found the constitution of women In me, whose will, not reason is their law" (III, lines 288-290). They are concerned with the latest French fashions and fads; luxuri-

¹³This subject of the breaking down of families interested Shirley. In The Gamester (I,1,p.201) Old Barnacle, whose son "The university had almost spoil'd," explains why he would not have the youngster follow the "thriving way" of a citizen which he formerly was:

...we that had
Our breeding from a trade, cits, as you call us,
Though we hate gentlemen ourselves, yet are
Ambitious to make all our children gentlemen:
In three generations they return again.
We for our children purchase land; they brave it
I'the country; beget children, and they sell,
Grow poor, and send their sons up to be prentices.
There is a whirl in fate: the courtiers make
Us cuckolds; mark! we wriggle into their
Estates; poverty makes their children citizens;
Our sons cuckold them; a circular justice!

¹⁴In Massinger's A Very Woman (I,1), when Almira is asked to give a reason for her refusal to grant Don Cardenes an interview before he leaves the court, she says:

Shall I lose
The privilege of my sex, which is my will,
To yield a reason like a man? or you,
Deny your sister that which all true women
Claim as their first prerogative, which nature
Gave to them for a law, and should I break it,
I were no more a woman?

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ous coaches,¹⁵ sedans, pet animals,¹⁶ dancing, masques, plays, and flirtations are the topics which keep their little minds occupied. In many situations Shirley has them reveal the weaknesses of the men, and at the same time accentuate their own lightheadedness. They understand every obscure bawdy reference, sometimes lead men on to make improper proposals, and in the fifth act deliver a stereotyped speech on nobility, which was a dramatic convention for bringing about a happy ending. Although they may retain their virtue, they reveal their own in-

¹⁵Their fondness for coaches is nothing new. In Chapman, Jonson, and Marston's Eastward Ho (III,2) Gertrude, eager to leave with her "knight," says to those who have collected: "Thank you, good people! My coach, for the love of heaven, my coach! In good truth I shall swoun else.... As I am a lady, I think I am with child already, I long for a coach so."

¹⁶In Ford's The Fancies (I,3) Romanello upbraids Castamela as regards women's desire of "luxury of ease and titles":

A dog, a parrot,
A monkey, a caroch, a garded lackey,
A waiting-woman with her lips seal'd up
Are pretty toys to please my mistress Wanton!
So is a fiddle too; 'twill make it dance,
Or else be sick and whine.

insipidness just as Shirley intended.¹⁷ When "the painter" is announced, Lady Bornwell says: "It does conclude A lady's morning work. We rise, make fine, Sit for our picture, and 'tis time to dine" (The Lady of Pleasure I,1,p.17). To go to the tavern was also "in fashion now with ladies" (The Lady of Pleasure IV,2,p.72).

11

In a society of the kind which Shirley depicted, religion could not flourish. Turning first to a survey of the ideas of education - and its Elizabethan ally, travel - one finds in the dramas of Shirley the views which one expects from the characters who speak the language of their age. To those who did not perceive the advantages of education the acme of scholastic perfection seemed to be the courtesies of the courtier. The rich of the rural districts often brought their sons into London for the obtaining of these graces. For instance, in Love

¹⁷That Shirley courted their good opinion is evident from the prologue to The Coronation:

Your pardon, noble gentlewomen, you
Were first within my thoughts; I know you sit,
As free, and high commissioners of wit,
Have clear, and active souls, nay, though the men
Were lost in your eyes, they'll be found again;
You are the bright intelligences move,
And make a harmony in this sphere of love
Be you propitious then our poet says,
One wreath from you is worth their grove of bays.

In the epilogue to The Court Beggar, Brome also says:

Ladyes, your suffrages I chiefly crave
For th' humble Poet. Tis in you to save
Him, from the rigorous censure of the rest
May you give grace as y'are with Beauty blest.
True: He's no dandling on a Courtly lap,
Yet may obtaine a smile, if not a clap.

2

Tricks (III,5,p.47) a countryman brings his son Oaf to Gaspero's "Complement-school" where the father would have his son become "a scholar"; he adds: "I do mean to make him a courtier; I have an offer of five or six offices for my money, and I would have him first taught to speak."

Even among the upper classes of Elizabethan society, education was often merely an outward show of a set of actions and possessions. In The Grateful Servant (III,1,p.43) Jacomo says:

I will continue my state posture, use my toothpick with discretion...What can hinder my rising? I am no scholar, that exception is taken away; for most of our statesmen do hold it a saucy thing for any of their servants to be wiser than themselves. Observe the inventory of a great nobleman's house, mark the number of the learned; I'll begin with them: imprimis, chaplains¹⁸ and schoolmasters one; two pages; three gentlemen; four footmen; six horses; eight serving creatures; and ten couple of dogs; a very noble family.

When Haraldus says that he "would fain Visit the university for study," Gotharus answers: "And leave the court? How you forget yourself!...If you permit these dull and phlegmatic Thoughts to usurp; they'll stifle your whole reason" (The Politician I,1,p.102). Lady Bornwell had her nephew Frederick

¹⁸In Hey for Honesty (V,1) Randolph has Carion say to Mercurius, God of Theft: "Well, thou shalt be our household poet, for household chaplains are not out of date, like old almanacs: every one can now say grace, and preach, and say prayers to themselves, or (which is better) forget to say any at all." He also has Colax say to Philotimia: "You know that clothes do not commend the man, But 'tis the living; though this age prefer A cloack of plush before a brain of art" (The Muse's Looking-Glass IV,1).

leave the university and put under the instruction of two wild gallants, who should make him "a fine gentleman." Kickshaw, one of the tutors, says to Lady Bornwell: "Madam, you gave your nephew for my pupil. I read but in a tavern" (The Lady of Pleasure IV,2,p.72). The other had already remarked that "Ladies do but laugh at a gentleman that has any learning" (III,2,p.56).

Although earlier tendencies in education, fashions, and travel had leaned toward Spain and its culture,¹⁹ the defeat of the Spanish Armada in 1588 had turned the English eyes toward France, and in Shirley's age travel in France, and in other European countries, was used to complete a lord's education. The characters in Shirley's plays often voice their conceptions of the advantages of travel. When Lady Bornwell withdraws Frederick from the university, she regrets that she has not sent "him into France,"²⁰ where

They would have given him generous education,
Taught him another garb, to wear his lock,

¹⁹In Jonson's The Alchemist (IV,2) when Dame Pliant asks Face if a "Spanish countess" is "better than an English countess," he says:

Your Spanish gennet is the best horse; your Spanish
Stoup is the best garb; your Spanish beard
Is the best cut; your Spanish ruffs are the best
Wear; your Spanish pavin the best dance;
Your Spanish titillation in a glove
The best perfume: and for your Spanish pike
And Spanish blade, let your captain speak.

²⁰In Brome's The Northern Lasse (I,2) upon being asked when he expects to travel into France, Widgine, who has just come into his inheritance, says sometime with the next two years: "'Twill be brave going into France then; I may learn half their fashions before I go, and bate so much, being taught when I come there."

And shape, as gaudy as the summer; how
 To dance, and wag his feather a-la-mode,
 To complement, and cringe; to talk not immodestly,
 Like, ay forsooth, and no forsooth; to blush,
 And look so like a chaplain! - There he might
 Have learn'd a brazen confidence, and observ'd
 So well the custom of the country, that
 He might, by this time, have invented fashions
 For us, and been a benefit to the kingdom
 (The Lady of Pleasure II,1,p.294)

Sir Nicholas Treedle's Tutor had already told him

...it is not in fashion with gentlemen to study
 their own nation; you will discover a dull easi-
 ness if you admire not, and with admiration pre-
 fer not the weeds of other regions, before the
 most pleasant flowers of your own garden.
 (The Witty Fair One II,1,p.294).

The many books of journeys and the stories told by real
 and by imaginary travelers kept the Elizabethan on edge for
 news. Their interest in travel is shown by the characters in
Hyde Park. Bonavent, for example, announces to his guests
 that "Every circumstance of my absence, after supper wee le
 discourse of" (V,lines 417-419). He had previously notified
 Mistress Bonavent by a letter that he "was taken by a Turkish
 Pirate, and detain'd many yeares A prisoner in an Island, where
 I had dyed his Captive, Had not a worthy Merchant thence re-
 deemed & furnished me" (IV,lines 412-415). Shirley's use of

travel as a plot²¹ shows that the interest in the "far away" demanded that a drama satisfy the desire of Elizabethan audiences for strange and exotic themes.

The thirst of the Elizabethan theatre-goer for the marvels of other lands, combined with his unsuspecting credulity, often led the dramatist to attempt the satisfaction of this desire. One aspect of the attempt manifested itself in the frequent allusions to whales and dolphins²² as examples of the wonders to be seen in travel. It is quite to be expected, therefore, that Shirley should have stimulated the imagination at the beginning of Hyde Park, in Lacy's answer to the inquiry whether or not Mistress Bonavent has "A hope her Husband may be living

²¹Slight resemblances to Shirley's plot may be found in those pointed out by R.S.Forsythe (The Relations of Shirley's Plays to the Elizabethan Drama, New York, 1914, p. 350). Forsythe also calls attention to the fact that "Swinburne derives the return of Bonavent in the present play from What You Will (Ibid., p. 350, note 8), and cites The Fortnightly Review, April 1, 1890, p. 470. Also, in Beaumont and Fletcher's The Fair Maid of the Inn (V,1) Alberto speaks to Prospero of "The noble favor I receiv'd from thee In freeing me from the Turks."

²²In connection with Lake Lucrinus, Sandys recounts several stories told by Pliny and others concerning the dolphin. He adds: "If these be true, why may we not credit the story of Arion the Musician...related by Herodotus and others?" Although he thinks "it a Fable," he gives Ovid's account. (G. Sandys' Travels, seventh edition, London, 1693, p. 216).

yet":

I cannot tell; she may have a conceipt,
Some Dolphin has preserv'd him in the storme,
Or that he may be tenant to some Whale;
Within whose belly he may practise lent,
And feed on fish, till he be vomited
Vpon some coast, or having scap'd the seas,
And billes of Exchange fayling, he might purpose
To foote it ore the Alpes in his returne,
And by mischance is fallen among the mise,
With whom perhappes he battens upon sleepe,
Beneath the Snow (I, lines 18-29).

But Shirley was not alone in his use of these devices, and the satire which often appears in his references to the gullibility of the Elizabethan pleasure-seekers is also apparent in the plays of other dramatists even before he wrote. The exhibitors of these fish and other marvels,²³ seeing the susceptibility of the people, were constantly seeking for ways and means of gulling them. Shakespeare even steps out of his way to satirize in the speech of Trinculo as he ponders over the strange appearance of Cabiban:

Were I in England now, as once I was, and
had but this fish painted, not a holiday fool
there but would give a piece of silver: there
would this monster make a man; any strange
beast there makes a man: when they will not
give a doitt to relieve a lame beggar, they
will lay out ten to see a dead Indian
(Tempest II, 2).

²³In 1604 was published "A strange reporte of a monstrous fish, that appeared in the form of a woman from her waist upward, seene in the sea" (cited in The Ancient British Drama, London, 1810, vol. II, p. 377, note).

Other dramatists represented this craze for monstrosities with subtle mockery. In Davenant's The Wits (III,1) when the Elder Palatine is mistaken for a "he-bawd," he says:

Good faith you may as soon
Take me for a whale, which is something rare,
You know, o'this side the bridge.²⁴

M. Snore reminds him:

'Tis indeed;
Yet our Paul was in the belly of one,
In my Lord Mayor's show; and, husband, you remember,
He beckoned you out of the fish's mouth,
And you gave him a pippin, for the poor soul
Had like to have choak'd for thirst.

In Mayne's The City Match (III,2) the sign of a side-show

Within this place is to be seen
A wondrous fish. God save the Queen.

When the gold is collected a curtain is drawn and "behind it, Timothy asleep like a strange Fish."

When, therefore, one finds in Shirley's plays a dolphin or a whale or some other fantastic wonder one may sense his satire and at the same time see his catering to the taste of his audience. One instance occurs in Love Tricks (II,1,pp.24-25).

²⁴John Evelyn records on June 3, 1658: "A large whale was taken betwixt my land abutting on the Thames, which drew an infinite concourse to see it, by water, horse, coach, and on foot, from London, and all parts.... Its length was fifty-eight feet, height sixteen...a mouth so wide that divers men might have stood in it...the throat yet so narrow, as would not have admitted the least of fishes" (Diary, ed. Dobson, London, 1906, vol. II).

Antonio says to Bubulcus, "a rich gull," fantastically dressed, "Sirrah clothes, rat of Nilus fiction,²⁵ monster, golden calf." When the mountebank, the "would-be-invisible," attempts to gull Rolliardo, the latter says: "I'll tell you a better project.... Stick your skin with feathers, and draw the rabble of the city, for pence apiece, to see a monstrous bird brought from Peru;²⁶ baboons have pass'd for men already" (The Bird in a Cage II, 1, p.388). And in Hyde Park Lacy says that Bonavent "may be tenant to some Whale...till he be vomited Vpon some coast."

111

The frivolousness of many Englishmen even in the Puritan period appears also in Shirley's treatment of religion. His dramas, if they reflect his age, must show much of this lack of interest in religious affairs. To attempt to decide the question of Shirley's own religion is first to infer from his

²⁵For information concerning the rat of Nilus, see Sandys, op. cit., p. 79. Dyce apparently did not know that Shirley was poking sly ridicule at the belief in this mythical monster. Dyce's note reads: rat of Nilus fiction, i.e. shapeless, unformed, such as were said to be left in the slime of that river, after it had shrunk within its banks. This supposes the old pointing to be correct; if otherwise, fiction is easily understood" (Love Tricks II,1,p.25,note). "A rat of Nilus" is spoken of again in The Traitor III,1,p.131.

²⁶Is this line a reference to Jonson's News from the New World Discovered in the Moon, where "the shees only lay certain eggs...and of those eggs are disclosed a race of creatures like men, but are indeed a sort of fowl, in part covered with feathers, (they call them Volatees,) that hop from island to island?" "Enter the Volatees for the Antimasque, and Dance."

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references to religion in his plays that he himself is speaking. The perils of this course are obvious, but to pursue it will teach much of Shirley's interpretation of the religious matters of his day.

Shirley is rarely in his observations on religion severely satirical; he is more often smilingly mocking. In "The Commonwealth of Birds" he says:

If for the church you look, sad age!
 You'll find the clergy in a cage:
 Faith and religion declines,
 When good wits are no more divines;
 For Lapwings everywhere you'll see
 Perch up and preach Divinity;
 Who sing, though every soul be vexed,
 Here 'tis when farthest from their text.

In Honoriam and Mammon (I,2,p.17) Conquest says to Alamode, deriding her church attendance:

Pride is thy meat and drink, thy library
 And thy religion; thy new clothes only
 Bring thee to church, where thou dost muster all
 The Fashions....²⁷

²⁷Massinger in like manner has Luke Frugal, the formerly abused scholar, say to Lady Frugal that she had been "served in plate" and had

Stirr'd not a foot without your coach, and going
 To church, not for devotion, but to shew
 Your pomp, you were tickled when the beggars cried,
 Heaven save your honour! this idolatry
 Paid to a painted room (The City Madam IV,4).

In Massinger's The Guardian (I,1) when Durazzo asks about his ward Adorio, the Neapolitan Lentulo replies:

I dogg'd him to the church;
 Where he, not for devotion, as I guess,
 But to make his approaches to his mistress,
 Is often seen.

In Jonson's The Silent Woman (IV,1) when Sir Dauphine wonders at Truewit's knowledge of women, Truewit says: "Yes, but you must ...come abroad where the matter is frequent, to court, to tilt-ings, public shows and feasts, to plays, and church sometimes; thither they come to shew their new tires too, to see, and to be seen."

But some churchmen of the day were not worthy of better motives for hearing their sermons. Shirley often draws the household chaplain as a hypocritical poseur, as in The Royal Master (I,2,p.114) in which an illiterate secretary turns "over the leaves" of books to "keep the worms away," a trick he learned "of my lady's chaplain.... Men are not always bound to understand Their library." Shirley's low regard for this class of churchmen is best illustrated in The Traitor (IV,1,p.158) where he has Depazzi say:

To return to the dunghill, from whence
I came for though I was born in the city,
I have some land in the country, dirty acres,
and mansion-house, where I will be the
miracle of a courtier...keep a chaplain in my
house to be my idolater, and furnish me with
jests.

Neither are Shirley's remarks concerning the friars flattering:

Duke of Savoy. ...we'll both
Turn friars together.
Lodwick (his brother). And be lousy?
(I,1,p.14)

In The Gentleman of Venice, Thomazo, "the supposed son of the Duke," plans a "seraglio," which should be supported by the "college rents" and the "revenues of a score of Abbies." Then he asks his companion:

But when we have converted to the use
The monasteries, where shall we bestow
The friars, and the thin religious men?

For some comparison of the two sets of results, the following table is given. The first column shows the number of cases in which the two sets of results are in agreement, the second column shows the number of cases in which they are in disagreement, and the third column shows the number of cases in which the results are not comparable. The total number of cases is 100. The results are as follows:

Agreement	Disagreement	Not comparable
75	20	5

The results of the two sets of results are compared in the following table. The first column shows the number of cases in which the two sets of results are in agreement, the second column shows the number of cases in which they are in disagreement, and the third column shows the number of cases in which the results are not comparable. The total number of cases is 100. The results are as follows:

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Agreement	Disagreement	Not comparable
75	20	5

Malipiero.

You may
Keep them with little charge; water is all
The blessing their poor thirst requires; and tailors
Will not be troubled for new clothes; a hair shirt
Will outwear a copyhold, and warm four lives:
Or, if you think them troublesome, it is
A fair pretence to send them to some wild
Country, to plant the faith, and teach the infidels
A way to heaven, for which they may be burnt,
Or hang'd; and there's an end o' the honest men!
(III,1,pp.34-35)

The austerity of the friars is occasionally ridiculed.

Complaining of his small allowance, Luys says to his father:

I had a controversy
Within my thoughts, whether I should resolve
To geld myself, or turn a begging friar.
Don Carlos. A begging friar!

Luys. 'Tis as I tell you sir;
This last I fix'd upon, and have been studying
Where I conveniently might raise a sum
To compass a hair shirt, sir, to make trial,
Before I thrust myself point blank into
The order

(The Brothers II,1,pp.219-220).

Shirley strikes nearer Queen Maria when he has Lodwick, brother
of the Duke of Savoy, say:

...and then do you think I'll keep such
a religious court? In this corner lodge a covey of
Capuchins,²⁸ who shall zealously pray for me without

²⁸In 1630 the Capuchin "missionaries were withdrawn, when Henrietta Maria...brought over twelve Capuchins as royal chaplains. Under the protection of the Court, the friars publicly celebrated Mass and preached sometimes holding controversies with the Protestants and they are said to have made many conversions. Their mission, however, was abruptly terminated when Queen Henrietta went to Holland to solicit aid for the king against Parliament. The royal chap was closed, and the friars told to consider themselves prisoners in their own house. They were afterwards sent back to France. They returned at the Restoration of Charles II, but only for a few years' (Father Cuthbert, "Capuchin Friars Minor," The Catholic Encyclopaedia III, p. 326).

stockings; in that, a nest of Carthusians, things which, in fine, turn to otters, appear flesh, but really are fish, for that they feed on....

(The Grateful Servant II,1,p.36).

Sir George Gresley wrote Sir Thomas Puckering October 24, 1629:

The queen, as the report goes, is a great purchaser both for her love and money: for they say she hath obtained eight capuchins, eight other priests, and one bishop, to come presently over, and that she hath bought all the houses between Somerset House and the Mitre Tavern, and will build a gallery towards the street for herself, and lodgings for the religious men.²⁹

Sometime between October 24, 1629 and March 18, 1629-30, the Capuchins arrived, according to a letter Beaulieu wrote Sir Thomas Puckering:

As the coming of the capuchins hither with the new ambassador had raised the hopes and hearts of the Papists here, and made them dream of a new liberty, so as they flocked openly in hundreds and thousands both to the queen's and the foreign ambassador's chapels; so are they now as much dashed and troubled with an order lately made by the king, that none that is his subject born shall be suffered to come into the queen's nor the said ambassador's chapels.³⁰

It is also said that "The zeal of the queen's priests to make converts, and her own imprudence in sanctioning their proceedings, created a good deal of ill feeling amongst the Protestant

²⁹The Court and Times of Charles the First, ed. Williams, vol. II, p. 35.

³⁰The Court and Times of Charles the First, vol. II, p. 67.

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population."³¹ The Grateful Servant was licensed November 3, 1629,³² and published the following year. Thus it is possible that Lodwick's remark about "a covey of Capuchins, who shall zealously pray for me without stockings," alludes to contemporary affairs.

The characters of Shirley's plays regard the subject of prayer with levity. In Hyde Park Carol says:

Goe home and say your praiers, I wonot looke
For thanks till seven years hence.
(I, lines 344-346).

and the purpose of the remark is to evoke laughter. Shirley's fashionable men and women say no prayers; "Praying's forgot. 'Tis out of fashion" (The Lady of Pleasure I, 1, p. 17). This idea is echoed again and again.

Shirley's treatment of the subject of Lent too presents a striking contrast with the views of Queen Henrietta Maria's priest. The Rev. Joseph Mead wrote to Sir Martin Stuteville, March 13, 1629-30:

On Sunday was sennight, one of the queen's capuchins preached before her majesty at Somerset House, concerning vows and the observations of Lent; and that whosoever did eat flesh in that holy time, without license or dispensation, was ipso facto damned.³³

³¹Ibid., vol. II, p. 68, note.

³²Malone's Shakespeare, London, 1821, vol. III, p. 231, note.

³³The Court and Times of Charles the First, ed. Williams, London, 1848, vol. II, p. 66.

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The subject of Lent provokes Shirley's characters to jocoseness, or to vulgar humor. Depazzi tells Laura that she "might serve in Lent When flesh was rare, but...I meant not honestly" (The Humorous Courtier IV,1,p.577). In speaking of Lady Peregrine's coldness, Lord Fitzavarice says: "If all were of her mind, what would become on's? Lent, everlasting Lent, would mortify Our masculine concupiscence, and not leave The strongest body worth an egg at Easter" (The Example II,1,p.302).³⁴

The attitude of many of the Elizabethans toward Catholicism was one of hostility; moreover, religion in general had suffered a decline. Therefore, much of the dramatic literature of the period contains many anti-religious passages in its appeal to the audience. In study of Shirley's London comedies in the attempt to ascertain his own personal religious views, one must be on one's guard; drama is not always biography.

Shirely "changed his religion for that of Rome" according to Wood,³⁵ a conversion which caused him to turn to teaching. It seems that

...no definite conclusion can be reached regarding the question of whether he did or did not change his religion; but it being established that Shirley excommunicated two men from the church on December 10, 1623, and that he attended a called meet-

³⁴In Randolph's Hey for Honesty (IV,3) Anus, discarded by her kept gallant, says to Chremylus: "But see, yonder's my gaster, my cock o'th'game: he's marching to some banquet or other: 'tis Shrove Tuesday with him, but Lent with me. O grief, to be bound from flesh!"

³⁵Anthony a Wood, Athenae Oxonienses, ed. Bliss, London, 1817, vol. III, p. 737.

ing of proctors in a Protestant church the following February, during the time that he was teaching at St. Albans, there can be no justification for the hitherto general belief that he took up teaching because he changed his faith.³⁶

Shirley's editors say that "he steadily adhered to the new faith, which he had conscientiously embraced" (vol. I, p. vii). Gifford and Dyce appear to have based their statement upon "various passages" in the dramatist's works. Accordingly, Dyce says in a note affixed to The Wedding: "Shirley was a Roman Catholic, a circumstance which will account for this and other allusions to the usages of that religion, introduced into several of his plays, the scenes of which are laid in London" (I, 2, p. 371, note). As evidence of Shirley's "deep insight into the very spirit of monarchism that could only come from a genuine sympathy with the life of a religious"³⁷ Radtke quotes:

You must take heed the ground of your resolve
Be perfect.... Yet look back on the spring
Of your desires. Religious men should be
Tapers, first lighted by a holy beam:
Meteors may shine like stars, but are not constant
(The Grateful Servant V, 2, p. 88).

Perhaps it is to the credit of Shirley's ability to convince that Radtke should find in his lines such "deep insight."

³⁶George M. Gregory, James Shirley's The Traytor, Doctoral thesis, Duke University Library, unpub. 1932, p. xxxi. He cites (*ibid*, p. xix): A. C. Baugh, "Further Facts About Shirley" in Rev. Eng. Stud. viii, 1931, p. 66; H. R. Wilton Hall, Records of the Old Archdeaconry of St. Albans, A Calendar of Papers, A.D. 1575 to A.D. 1637, St. Albans, 1908, p. 153.

³⁷S. J. Radtke, James Shirley: His Catholic Philosophy of Life, Washington, D. C., 1929, p. 88.

THE FOLLOWING IS A SUMMARY OF THE
FINDINGS OF THE COMMISSIONERS OF THE
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But it is not only the "religious men" who appear in The Grateful Servant. Both the abbey scene and the witch scene in this play are dramatically superb. Into neither is it necessary to inject Shirley's personal feelings.

Van der Spek, another critic who would attribute religious fervor to Shirley, says: "The same insistence upon the holiness of religious vows do we find...in The Court Secret, where the Infanta Maria expresses her wish to 'dedicate (her) life to prayer and virgin thoughts'."³⁸ The king wishes her to marry Antonio; she is in love with Manuel, who shows a preference for Clara. But Maria explains that her entrance into the nunnery was a ruse to capture Manuel's love:

He is passionate; and love, that makes all ladies
Apt, and ingenious to contrive, cannot
Inspire, or help me with an art, to advance
A little hope
(III, 2, p. 476).

The discerning reader can hardly agree with this commentator's view.

One can conjecture concerning Shirley's leaning to or from Catholicism; from such conjecture one may at least determine a distinct attitude toward religion as Shirley's characters saw it.

³⁸C. van der Spek, The Church and the Churchman in English Dramatic Literature before 1642, Amsterdam, 1930, p. 96.

According to the dedications, Shirley ranked The Cardinal and The Imposture among the best of his plays. In The Cardinal the immorality of church officials is exploited. In one of the opening speeches the audience is informed that the Cardinal "holds Intelligence with every bird i' the air." "Death on his purple pride" is the reply. He is spoken of as "cunning," "prodigiously wicked," and is called an "o'ergrown lobster" (V,2,p.340) and "The red cock" (V,3,p.343). A question of grim humor is asked: "When do you think the Cardinal said his prayers?" (IV,1,p.316). Because the Duchess broke her engagement with the Cardinal's nephew (with the nephew's consent), the Cardinal says:

I'll rifle first her darling chastity;
It will be after time enough to poison her,
And she to the world be thought her own destroyer
(V,1,p.335).

Only with death, comes his desire for "a little prayer" to "steer my wandering bark."

In The Imposter, which Shirley says "may march in the first rank of my own compositions," the Catholic religion forms the chief vehicle for many comic situations and observations. When it is made known that the Duke of Mantua is going to "the house of Benedictine nuns," where his daughter has supposedly gone for refuge during the war, Volterino says:

May not we visit the holy house? 'tis pity so much
Sweet flesh should be engross'd, and barrel'd up
With penitential pickle, 'fore their time,
That would keep fresh and fair, and make just work
For their confessions. I do not like the women
Should be cabled up. (I,2,p.191).

Later at "The Convent," there is Noise within.

<u>Duke.</u>	I shudder. What noise is that?
<u>Flaviano.</u>	These horrors will eternally affright us.
<u>Leonato.</u>	The man that dares be guilty of least insolence To any virgin dies.
<u>Bertoldi.</u>	My hopes are hipp'd; I thought to have tasted nun's flesh, but the General has made it fasting-day (II,3,pp.209-210).

In this same play occurs a remark concerning the pope, a comment which previous commentators on Shirley's religion apparently have not observed. In a tavern scene where Bertoldi and some boon companions are having good cheer, Pandolfo, wishing to show that Bertoldi "is a coward still," throws wine in his face. Hortensio says:

Cry mercy, signior! you are like a noble gentleman
I saw at Rome: you are the very same to whom
his holiness gave a pension for killing six
great Turks in Transylvania, whose heads were
boiled, and brought home in a portmanteau.

Pandolfo. It was but five, sir, and a Saracen
(V,1,p.248).

In The Imposture, Shirley has introduced a friar purely as a comic character. Wishing a disguise and seeing the religious man, Flaviano exclaims:

A friar!

His habit will serve rarely: seeming holiness
Is a most excellent shroud to cheat the world.-
Good father sanctity, I must be bold,
Or cut your throat; nay, I can follow.

Friar. Help! help! (V,4,p.260).

Taken as a whole, the atmosphere of this play is anti-religious and at the time of its production on the London stage must have been popular with all anti-Catholics. "The Convent" scene, with Noise within, Cries within, humorous remarks about the nuns, the Duke who forcibly takes Juliana away from the nunnery in spite of her desire to keep her vows and of her protestation against "such a sacrilege," all are elements which would have appealed very strongly to the general public. Add to these features a comic friar who was chased off the stage, and a play is produced which would hardly have been written by a pious, devout Catholic.

Had Shirley been deeply interested in the Catholic religion, he would have made the conversion of the Irish his central theme in St. Patrick for Ireland. On the contrary, he chose to submerge the religious element and emphasize the moral depravity of the early Irish. Spectacular pagan scenes, speaking statues, ravishing, dancing devils, many songs some of which would be classed as bawdy today, - these, instead of religious morality, are accentuated. Shirley even emphasizes moral obliquity in the capture of Emeria by her ravisher at the end of the third act. St. Patrick, who should be the leading character, is overshadowed by the Bard, perhaps Shirley's best entertainer. Vows, prayers, and fasting are often mentioned with reverence, but as usual with Shirley, their value as a didactic element becomes negligible:

Bard. I could like your religion well; but those rules of fasting, prayer, and so much penance, will hardly fit my constitution.

St. P. 'Tis nothing, to win heaven.

Bard. But you do not consider that I shall lose my pension, my pension from the king; there's a business!

Queen. Do not I leave more?

Bard. I confess it, and you will get less by the bargain.... The less you eat, you say, will make the soul fat; but I have a body will not be used so: I must drink...I am a kind of foolish courtier, Patrick; with us, wine and women are provocatives; long tables and short graces are physical, and in fashion. - I'll take my leave madam; no Christian yet, as the world goes; perhaps hereafter, when my voice is weary of me, I may grow weary of the world, and stoop to your ordinary, say my prayers, and think how to die, when my living is taken from me in the mean time- Sings

.
Give me wine, give me a wench,
And let her parrot talk in French....
(V,1,pp.432-3).

The hints of anti-Catholicism in these passages are echoes of the attitude held by a large portion of the people in Shirley's age, and reflect the general lack of piety. Sometimes Shirley's tendency is to ridicule certain features of the Catholic religion.³⁹ In The Grateful Servant and in The Brothers, plays with Spanish scenes, religious men are introduced in minor parts and in keeping with the demands of the plots are treated with respect; but in neither drama does the author manifest any personal feelings toward the religion they represent.

³⁹For a similar point of view, see Dr. C. van der Spek, op. cit., p. 97. He says: "Occasionally Shirley refers to the austerity of the lives led by religious men with a certain amount of flippancy, which is rather surprising, considering the respectful tone usually adopted by him."

However, in The Gamester some of the manners of the church are mocked:

Penelope. Who can help it? you gentlemen
Are such strange creatures, so unnatural,
So infinitely chaste, so mortified
With beef and barley-water, such strange discipline,
And hair-cloth.

Hazard. Who wears hair-cloth, gentlewomen?

Penelope. Such severe ways to tame your flesh; such friends
To Fridays, Lent, and Emberweeks; such enemies
To sack and marrow-pies, caudles, and crabs,
Fidlers, and other warm restoratives;
A handsome women cannot reach your pity!
We may e'en grow to our pillows, ere you'll comfort us;
This was not wont

(The Gamester III,1,p.227).

A safe conclusion seems to be that Shirley's tendencies were to treat religion with flippancy - if his dramas furnish the criteria. The comic friar evokes no reverence for his order; the Cardinal debases his office; and Shirley's non-religious characters on the whole regard prayer, confession, fasting, and penance as objects of derisive humor. Shirley was certainly no militant advocate for the cause of religion; his attitude seems to have been too much like that of the world of Hyde Park.

iv

To proceed finally from the general aspects of society as seen in the dramas to the immediate background of Shirley's Hyde Park is to find a glamorous motif as its most distinguishing mark. Hyde Park, as the playground of social London, lends

to this drama of Shirley's a sporting atmosphere, an atmosphere in which horses, horsemanship, and betting form the chief interests; sportsmanship and sportsman are here, the former motivating the language and the action of the latter.

The history of Hyde Park itself is one of interest. During the reign of Henry the Eighth, it was seized by the king from the Church and enclosed with a wooden paling for privacy. He, like the Englishman of all time, was fond of outdoor sports. Queen Mary had little association with it except for the unusual number of people whom she hanged at Tyburn from which execution place the doomed, like many others to come, could see Hyde Park in their last moments of life. The wild freedom of the Park existed until the reign of Queen Elizabeth during which, although it still remained a close royal reserve, the public began more frequently to see it. The queen herself killed deer in the royal parks and entertained her retinue with hunting parties and pageants in the woods.

As early as 1620, Hyde Park appeared in the dramas as a fashionable place in which to drive and to plan intrigues. In Jonson's News from the New World, Factor asks a Herald: "Have they any places of meeting with their coaches, and taking the fresh open air, and then covert when they please, as in our

Hyde-park or so?"⁴⁰ In some of Shirley's earlier plays such scenes occur. In The Bird in the Cage (III,1,pp.401-403) mention is made of those whom "Fortune, and courtesy of opinion" have favored: "Cased up in chambers, scarcely air themselves But at a horse-race, or in the Park with puppets." When Colonel Winfield refuses to make an oath that he is "honest" as a proviso of marriage with Lady Lucina, he sarcastically says: "Women are honest, Yes, yes, exceeding honest...I'll not put you to your oath. I do allow you Hyde Park, and Spring Garden" (The Ball,IV,2,pp.73-74). These suggestions of Hyde Park occur in many plays of the period, and Shirley's development of a plot with the action centering in the Park seems to have been a natural program.

In The Witty Fair One, licensed about five years before Hyde Park, Fowler says:

⁴⁰Dorcas says to her husband Warehouse in Mayne's The City Match (V,2)

Then I'll have
My footman to run by me when I visit
Or take the air sometimes in Hyde Park.

Warehouse. You

Besides being chaste, are good at races too:
You can be a jockey for a need?

In Brome's The New Academy (III,1) Rachel tells Old Matchil, her husband, that her "servant" will "have me to Hide Park, he sayes, to see and to shew all." Later Matchil tells her admirers that "She shall not jaunt...to Hide Park" with them. Concerning his wife, Fitzdottrel says to Wittipol in Jonson's The Devil is an Ass (I,3)

I'll go bespeak me straight a gilt caroch,
For her and you to take the air in: yes,
Into Hyde-park, and thence into Blackfriars.

There is no discourse so becoming your gallants now,⁴¹ as a horse race, or Hyde-park, - what ladies' lips are softest, what fashion is most terse and courtly, what news abroad, which is the best vaultinghouse, where shall we taste canary and be drunk tonight? talk of morality!"

(I,3,p.290).

These lines anticipate Hyde Park and Trier's character sketch of Lord Bonville: "Next to a Woman he loves a running horse."

In Hyde Park, therefore, Shirley came close to contemporary life, and in the play horse-racing, of which the Park was the London center, formed the motivation of the plot.⁴²

It was under the patronage of Queen Elizabeth that horse-racing in England made considerable progress. She kept her own racing establishment at Greenwich; here she maintained about forty race horses and a staff of jockeys. In 1574 elaborate preparations were made for her attendance at the races at Broydon, but her visit was deferred at the last minute.⁴³

⁴¹In Brome's The Antipodes (I,5) Letoy says:

Let my fine Lords

Talke o'their Horse-tricks, and their Jockies, that
Can out-talke them. Let the Gallants boast
Their May-games, Play-games, and their Mistresses,
I love a Play in my plaine cloaths, I
And laugh upon the Actors in their brave ones.

⁴²Jonson's The Staple of News, prologue:

Alas! what is it to his scene, to know
How many coaches in Hyde-park did show
Last spring, what fare to-day at Medley's was,
If Dunstan or the Phoenix best wine has?
They are things - but yet the stage might stand as well,
If it did neither hear these things, nor tell.

⁴³J. Nichols, The Progresses of Queen Elizabeth, London, 1823, vol. I, pp. 385-386.

There is no question of having any business
with a man who has been in the
line of business. That is the only way
to get the best results. It is a matter of
common sense. It is a matter of
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common sense.

(1.4.1907)

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However, in subsequent years she often honored this race course, accompanied always by her brilliant retinue. In 1585, a grand stand was erected on the course for her convenience.⁴⁴

Her successor, James I, rode into London in a hunting outfit to claim the English throne.⁴⁵ He was fond not only of hunting but also of all other sports.⁴⁶ During his reign a closer supervision was kept over the animals in Hyde Park; the banqueting-house, called in Hyde Park "Grave Maurice's Head" was probably erected at his order and "The Ring," the precursor of modern racing, was established in Hyde Park about this time. The records of his reign give interesting accounts of his visits at the race courses, especially that at Newmarket. George Villiers may have met him at this popular racing resort.

"Buckingham's first step to fortune was either made on the race-course or on the stage. His name occurs frequently in these

⁴⁴T. A. Cook, A History of the English Turf, London, N.D., vol. I, p. 36.

⁴⁵Among the pastimes King James advised his own son were "running, leaping, wrestling, fencing, dauncing.... And the honorablest & most commendable games that ye can vse, are on horse-backe: for it becommeth a Prince best of anie man, to be a faire and good horse-man. Vse therefore to ride and danton great and couragious horses" (Basilikon Doron, Edinburgh, 1603, p. 121).

⁴⁶In order to give special emphasis to the King's favorite sport, Jonson delayed the entrance of Diana so that the hunting song would be in the most important position in Time Vindicated.

annals in connection with the Turf, in racing, betting, and breeding."⁴⁷ Thus horse-racing became very fashionable at this time.

The passion which James I. displayed for its attractions is largely explained by that love of gambling throughout his kingdom which parallels the development of the Turf from the beginning of its history.⁴⁸

With the death of this monarch Hyde Park underwent a great change; it was no longer a close game preserve but a real center of social enjoyment.

The literary men of the Elizabethan age often speak of the skilful horseman with admiration; and the race course became such an integral part of national life that Bacon in the essay "Of Building" would have a house "at some near distance for sports of hunting, hawking, and races." In The Defence of Poesy, Sir Philip Sidney speaks of his instructor in horsemanship:

Then would he add certain praises of telling what a peerless beast the horse was, the only serviceable courtier, without flattery, the beast of most beauty, faithfulness, courage, and such more, that if I had not been a piece

⁴⁷J. P. Whore, The History of Newmarket and Annals of the Turf, London, 1886, vol. I, p. 324.

⁴⁸T. A. Cook, A History of the English Turf, London, vol. I, p. 54.

of a logician before I came to him, I think he would have persuaded me to have wished myself a horse.⁴⁹

The women of this age appear to have had great admiration for splendid horsemanship.⁵⁰ Lady Bornwell is attracted to Kickshaw, whom she "commends for his horsemanship in Hyde Park, and becoming so the saddle" (The Lady of Pleasure I,1,p.11). In Massinger's The Old Law (III,2) Lysander realizes he is about to lose his wife's love; consequently he takes up fencing and dancing; and Eugenia, the wife, says: "The great French rider will be here at ten With his curveting horse." The women also

⁴⁹In Underwoods, Jonson has "A Epigram to William Earl of Newcastle."

When first, my lord, I saw you back your horse,
Provoke his mettle, and command his forde,
To all the uses of the field and race,
Methought I read the ancient art of Thrace,

.
Nay, so your seat his beauties did endorse,
As I began to wish myself a horse....

In Massinger's The Unnatural Combat (II,1) after the Usher has announced to Theocrine that her father "has won the day; your brother's slain," Massinger has him say: "I could wish I were a horse, that I might bear you To him upon my back."

⁵⁰In May's The Heir (II,1) Leucothoe says to Psectas, a waiting gentlewoman:

I love - alas! I dare not say I love him -

.
Once from a window my pleas'd eye beheld
This youthful gallat as he rode the street
On a curvetting courser who, it seem'd
Knew his fair lord, and with a proud disdain
Checked the base earth....

THE LEGISLATION OF THE STATE OF NEW YORK
IN SENATE, JANUARY 1, 1901.

THE SENATE OF THE STATE OF NEW YORK
DOES HEREBY ENACT, AS AMENDED,
THE following Act:
SECTION 1. The Board of Regents of the University of the State of New York, is authorized to cause to be printed and distributed to the several regents, the following report of the Board of Regents, for the year ending on the 31st day of December, 1900.

SECTION 2.

SECTION 3. The Board of Regents of the University of the State of New York, is authorized to cause to be printed and distributed to the several regents, the following report of the Board of Regents, for the year ending on the 31st day of December, 1900.

SECTION 4. The Board of Regents of the University of the State of New York, is authorized to cause to be printed and distributed to the several regents, the following report of the Board of Regents, for the year ending on the 31st day of December, 1900.

were willing to provide their lovers with race horses.⁵¹

Randolph muses over "Madam Lesbia" and her "young Histrion" for whom she does

Keep his race nags, and in Hyde Park be seen
Brisk as the best (as if the stage had been
Grown the Court's rival); can to Brackley go,
To Lincoln race, and to Newmarket too;
At each of these his hundred pounds has vied
On Peggabrigs or Shotten-herrings' side,
And loses without swearing....⁵²

Shirley, as well as the other dramatists, portrays the keeping of race horses as a tremendous extravagance. As a part of a scheme of lavishness, Lord Bornwell asks Littleworth: "Will you sell me running-horses?" (The Lady of Pleasure I,1, p. 16). Massinger has the same idea in mind when he has Ricardo say to Ubaldo that a "great lady in her cabinet" has spent "upon thee more in cullises, To strengthen thy weak back, than would maintain Twelve Flanders mares, and as many running horses"

⁵¹In Cartwright's Women Beware Women (III,2) Livia says to Leantio, Bianca's husband:

Come, you shall see my wealth; take what you list;
The gallanter you go, the more you please me:
I will allow you too your page and footman,
Your race-horses, or any various pleasure
Exercis'd youth delights in; but to me
Only, sir, wear your heart of constant stuff;
Do but you love enough, I'll give enough.

⁵²Poetical and Dramatic Works, ed. Hazlitt, London, 1875, p. 539.

(The Picture I, 2).⁵³ Extravagance seems to have gone the limit when the race horse "Toby with his golden shoes" appears in Hyde Park (IV, line 152). Remembering this incident, Celestina says: "Shall any juggling tradesman Be at charge to shoe his running-horse with gold, And shall my coach nails be but single gilt! (The Lady of Pleasure I, 2, p. 19).⁵⁴

In Beaumont and Fletcher's The Fair Maid of the Inn the plot depends upon the result of a wager on a horse race, and the evil of betting is shown. Cesario and Mentivole, the best of friends, are the sons of fathers between whom also a strong tie of friendship exists. After the contest Mentivole accuses Cesario of winning the two thousand crowns by unfair means. A Gentleman says: "No question 'twas not well done in Caesario, to cross the horse of young Mentivole in the midst of this

⁵³Simon Credulous, a citizen, says to the gamester Carter, who had lost a considerable amount at the races: "You did receive the hundred that I sent you To th' race this morning by your man" (Cartwright's The Ordinary IV, 1). In Davenport's The Wits (I, 1) the Younger Palatine says, "Live by our wits." The Elder Palatine replies:

So live that userers
Shall call their moneys in, remove their bank
T'Ordinaries, Spring-garden, and Hyde-park,
Whilst their glad sons are left seven for their chance,
At hazard, hundred, and all made at sent;
Three motley cocks o' th'right Derby strain,
Together with a foal of Beggibrigge.

The editor states in a footnote (The Dramatic Works of D'Avenant, London, 1872, vol. II, p. 134): "The fol. reads peggibrigge. Perhaps the name of some famous horse." Shirley mentions Pegabrig in Hyde Park (IV, line 133); so does Randolph, op. cit., p. 539.

⁵⁴In Randolph's Hey for Honesty (II, 1) Carion, who has a scheme for getting rich, says to three rustics: "Come along, you old hobnails! I'll have your horses shod with gold of Phir or Peru."

course." Bitter words and a fight ensue in which Caesario is wounded. In Hyde Park, betting was less serious.

Besides horse-racing, foot-racing was also a popular gambling sport during Shirley's time as well as during the Restoration.⁵⁵ About Easter, 1618, "There was a race of two footmen from St. Albans to Clarkenwell, the one an Englishman... the other an Irish youth, that lost the day, and I know not how much money laid on his head." From the report of the eye-witness it seems as if "all the court in a manner, lords and ladies...went to see the race and the king himself...though the weather was sour and foul."⁵⁶ In the heavy betting, the Lord of Buckingham won three thousand pounds. In Hyde Park occurs such a contest between an Englishman and an Irishman, in which the "Teague" won. It also causes an altercation between Bonavent

⁵⁵In Jonson's The Staple of News (II,1) when Pennyboy senior complains of Lickfinger's tardiness, Lickfinger says: "Why, you think I can run like light-foot Ralph Or keep a wheelbarrow with a sail in town here, To wheel me to you." It is quite possible that Ralph was a famous runner at this time. In The Old Law (II,1) Simonides discharges all servants except the Coachman and the Footman to whom he says:

You have stood silent all this while, like men
That know your strength: in these days none of you
Can want employment; you can win me wagers,
Footman, in running races.

Footman. I dare boast it, sir.

Simonides. And when my bets are all come in, and store
Then, coachman, you can hurry me to my whore.

Pepys' Diary, July 27, 1663: "The towne talk this day is of nothing but the great foot-race run this day on Banstead Downes, between Lee, the Duke of Richmond's footman, and a tyler, a famouse runner. And Lee hath beat him; though the King and Duke of York and all men almost did bet three or four to one upon the tyler's head."

⁵⁶The Court and Times of James the First, ed. Williams, London, 1848, vol. II, p. 72.

and Venture. "They switch, and draw, and Exeunt" (III, line 213). It appears that the runners are "naked" (III, lines 177-182). As a part of the compact between Carol and Fairfield, Carol states that she will see "the races, Though men sho'd runne Adamits before me" (II, lines 334-336).⁵⁷

In an effective manner Shirley has shown that the Elizabethan love for sports could be used for dramatic motivation. Hyde Park is the drama of the Elizabethan race-course; in it is seen his age at the serious sport of gambling at the races.

v

With Hyde Park as the scene of the most important events of the play, Shirley has filled it with the men and women of his age. The Park of the play was the center of social activities, and here the gallants and the women came to display their opulence and to amuse themselves. The topics of the day; their attitudes toward education, travel and religion; their love and hate filled their conversation. Moreover, Shirley exposed the weaknesses of contemporary, fashionable life, even inferring

⁵⁷The New English Dictionary defines an Adamite as "An imitator of Adam in his nakedness, an unclothed man; in Eccl. Hist. the name of sects, ancient and modern, who affected to imitate Adam in this respect."

Vincent says to Meriel and Rachel in Brome's A Jovial Crew (II, 1): "Shall we make a fling to London, and see how the Spring appears there in the Spring-Garden; and in Hide-park, to see the Races, Horse and Foot; to hear the Jockies crack; and see the Adamites run naked afore the Ladies?"

that in some cases the lower classes were superior to the society which he depicted. His chief purpose in introducing the Milkmaid was to achieve such a contrast, for Fairfield says to her: "There is more honesty in thy petticoate than twenty satten ones" (IV, lines 237-239). Likewise, Lord Bonville's immorality serves to illustrate the evils of his class. Such a portrayal of the classes was in keeping with Shirley's treatment of society in general; luxuriousness and immorality were indirectly set in contrast with poverty and virtue. By means of the inordinate fondness for racing he exemplified the trifling interests of the society of Hyde Park. This society is his completed picture; its foibles were his materials.

CHAPTER II

SHIRLEY'S USE OF SUPERSTITION IN HYDE PARK
ILLUSTRATED FROM HIS OTHER WRITINGS

i

The Elizabethan age was a time of superstition and belief in the supernatural. The purpose of the present chapter is to determine the extent to which this feature of the Elizabethan mind is reflected in Shirley's plays and to compare incidentally his use of these devices with that of other dramatists. If this chapter wanders afield and grows dark with these "darke thinges", it is with the desire to prepare for a more ready appreciation of the frequent allusions to superstition in Hyde Park. Many of these incidental references in Hyde Park, in fact, are developed into complete scenes and acts in others of Shirley's dramas.

Interest in the supernatural, though great enough during Queen Elizabeth's reign, actually increased under her immediate successors. So fascinating was the subject of witchcraft that the patrons of the stage wanted to see demons in theatrical

performances. Accordingly the dramatists sought to satisfy this desire; Dekker even entitles one of his dramas, If This Be not a Good Play, the Devil Is In It. In the prologue to The Doubtful Heir, Shirley goes to the opposite extreme by saying there is "no devil in 't", an expression which illustrates the difficulty "of making plays...to content the people".¹ Similarly in the epilogue to The Duke's Mistress, Shirley says: "To speak the truth, who is so simple to dote upon witches and hell-cats? Venus deliver us". Again, in the prologue to The Sisters, he says: "I could rail, too, On Grammar Shipton's ghost,"² but 'twill not do". Yet in the same play he mentions the swimming test for witches which was being used at this time (II,7, p. 369);³ and his disclaimers

¹Prologue to Jonson's The Silent Woman.

²In the anonymous The London Chanticleers (I,3), Ditty, a ballad-man has for sale The second part of Mother Shipton's Prophecies, newly made by a gentleman of good quality, foretelling what was done four hundred years ago. David Erskine, Reed, and Jones, Biographia Dramatica, (London, 1812), vol. III, p. 59-60 lists the following: Mother Shipton, her life. Com. by Thomas Thomson, 4to N.D. This play, it is said, was acted nineteen days successively with great applause.

³In Witchcraft in Old and New England, (Harvard Univ. Press, 1929), p. 536, Professor Kittredge cites The Sisters (II,1,p. 369) as evidence that the swimming test was being utilized. He also says (*ibid.*, p. 331): "James I was not a Puritan, but his Daemonologie (1597) is a classic treatise, his zeal in prosecuting Scottish sorcerers is notorious, and that statute of 1604 was the act under which Matthew Hopkins, in the time of the Commonwealth, sent two hundred witches to the gallows in two years." See also Wallace Notestein, A History of Witchcraft in England (Washington, 1911), pp.164-205.

but emphasize his employment of matter, derived from the credulity of the time. He used the subject of witchcraft as a comic element, as affording him an opportunity to incorporate in his plays the surprising and the spectacular. As will be seen in Hyde Park, this striving for the unusual often results in a lack of unification in the plot; nevertheless his treatment of the supernatural, here as well as elsewhere, is artistic and dramatic.

Like superstitious lovers and gamesters of all time, Shirley's men and women attribute supernatural meaning to any omen which may signify the success or failure of their desires. Among the prophetic elements in the fourth act of Hyde Park are the notes of the nightingale and the cuckoo.⁴ The characters appear successively in the Park; their fortunes are to be determined according to which of these birds is first heard in the springtime. Lord Bonville, a philanderer from the country, and Julietta, a venturesome girl, are the first to come on the stage. In order to make a test of her virtue, Trier, a gallant about town, to whom Julietta is engaged, has introduced her to the Lord as a lady of pleasure. As they wander along, Trier snoops in the distance. Both Lord Bonville and the lady are delighted when they hear the nightingale sing,

⁴For a discussion of the "Illusion of Sounds in the Elizabethan Theatre", see W. J. Lawrence, Pre-Restoration Stage Studies, (Cambridge, Mass.), 1927, pp. 199-220.

for "this bird Doth prophesie good lucke" (IV, lines 11-13). Seeing Trier at this time, Julietta waves her hand to him, and goes off with Bonville.

In the same play, the cuckoo's notes are heard. Thinking her husband is dead after an absence of seven years, Mistress Bonavent has just married Lacy, with whom she comes on the stage. In disguise Bonavent is in the background spying upon them. Being superstitious, like the majority of the Elizabethans, Lacy is eager to hear the bird of good omen, but alas, he is horrified to hear the cuckoo. Mistress Bonavent is not particularly concerned because she has heard the nightingale the day before. Lacy says, "I wood not have beene a bachelour to have heard it"; to which Mistress Bonavent replies: "To them they say tis fatall" (IV, lines 41-43). Trier, who had not heard the nightingale but who heard the cuckoo at the same time as Lacy, says: "And to married men Cuckoo is no delightful note, I shall Be superstitious" (IV, lines 43-45). As the newly wedded couple stroll off, they hear again a cuckoo.

At this juncture enters Fairfield, who is in love with Carol. She has just given him a repulse (III, lines 219-376) which has not only angered him but has also alarmed her; she fears that she has carried her jeering too far. As he was leaving her, however, she had exclaimed: "Harke sir the Nightingale; there is better lucke, Coming towards us". His reply was: "...for better lucke, I do believe the bird, for

for "The Old South" (IV, 11-12).
 The first of these is the "Old South" (IV, 11-12).
 The second is the "Old South" (IV, 11-12).

In the first place, the "Old South" is a very old name.
 It is a name which has been used for many years.

It is a name which has been used for many years.
 It is a name which has been used for many years.

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It is a name which has been used for many years.
 It is a name which has been used for many years.

I can leave thee, And not be in love with my owne torment" (III, lines 368-371). Thus suffering with a "scurvie Melancholy", he gets Trier to go off with him to "trye what sacke will doe" (IV, line 51).

Bonavent enters, and upon hearing the nightingale, he soliloquizes: "...this can presage no hurt, But I shall lose my Pigeons, they are in view Faire and farre off (IV, lines 61-64). As he makes his exit, there enter Venture and Rider, two wild gallants, both suitors to Carol. In the dialogue that ensues, Venture boasts that only a "Pegasus" can beat him in the coming horse-race. When the conversation turns to the nightingale, Rider says: "I ha not heard one this yeare"; to which Venture replies: "Listen, and we shall heare one presently". Suddenly resounds the ominous notes of the cuckoo.

Ven. The bird speakes to you.

Ri. No tis to you.

Ven. Now do I suspect
I shall lose the race.

Ri. Despaire for a Cuckoo.

Ven. A Cuckoo wo'not flatter.

His word will goe before a gentlemans
It'h City! tis an understanding bird
And seldome failes, a Cuckoo, Ile hedge in
My money presently (IV, lines 82-88).

Later, in the exciting race, when it looks as if Venture would win, he suddenly vaults "ore his Mare into a tender slough" (IV, line 298). After the race Venture, with Rider, enters all covered with mud, and there in the presence of the crowd, which includes Carol, the object of his affections, he says:

"I told you as much before, you would not Beleewe the Cuckoo" (IV, lines 307-309). Shortly he adds: "That Cuckoo was a witch Ile take my death on't" (IV, line 313).

From these quotations taken from Hyde Park, it is obvious that all the lovers in this play are eager to hear the nightingale instead of the cuckoo. The importance which is attached to these birds leads one to wonder whence came Shirley's knowledge of the superstition. The antiquity of this folk-lore associated with these birds as they pertain to those who "suffer love"⁵ goes back at least to Chaucer:

I thoght how lovers had a tokenynge,
And among hem hit was a commun tale,
That hit were good to here the nyghtyngale,
Rather then the leude cuckow synge.⁶

⁵In "The Popular Superstitions of the Cuckoo", Folk-Lore Record, II, p. 89, Hardy says:

"In the West of Scotland, on hearing the cuckoo for the first time, pull off your shoes and stockings, and if you find a hair on the sole of the left foot, it will be the exact color of the hair of your future spouse. If no hair is found, then another year of single life must be endured."

⁶The Poetical Works of Geoffrey Chaucer, ed. Skeat, Oxford, 1897, vol. VII, p. 347. Shirley refers to Chaucer in Love in a Maze (I, 2, p. 284), where Capewit says:

I hope you will excuse these fancies of mine; though
I were born a poet, I will study to be your servant
in prose; yet, if now and then my brains do sparkle,
I cannot help it, raptures will out. The midwife
wrapt my head up in a sheet of sir Philip Sidney; that
inspired me: and my nurse descended from old Chaucer."
Cf. Milton's sonnet on the nightingale:

They liquid notes that close the eye of Day
First heard before the shallow Cuckoo's bill
Portend success in love.

That Shirley has some such superstition in mind there can be no doubt. For Venture the omen associated with the cuckoo has an added significance because upon hearing its notes, he immediately thinks he will lose the race and his wager. His belief that the cuckoo is a witch is colored by the beliefs of the times.

ii

From these passages in Shirley's drama can be caught a glimpse of the background against which he wrote. The cuckoo in the literature, folk-lore, and legal circles of the day had appeared with varying connotative qualities. In addition to its omniscience in love matters, it is a "prognosticator of the weather and harvest"; it foretells "length of life", and the possibility that one shall have money in his pocket... throughout the year".⁸ Furthermore, it may be transformed into a "sparrow-hawk" part of the year. It attains to "great size"; in fact, "As no one sees how the cuckoo disappears... it is supposed that it never dies, that it is always the same cuckoo that sings year after year in the same wood. And, inasmuch as it is immortal, it must have seen everything and must know everything."⁹ But the cuckoo had other powers:

⁸Charles Swainson, The Folk-Lore of British Birds, (London, 1996), pp. 117-118.

⁹Angelo de Gubernatis, Zoological Mythology, (London, 1872), vol. II, p. 235.

ii

As a prophet, the cuckoo's oracles were believed by the Poles to be given by the great god ZYWIE, the life-giver, who transformed himself into the bird¹⁰ to utter them (Grimm). In the TYROL the cuckoo is a prophet of disaster. When the traveller hears it he crosses himself, for it bears the reputation of being the devil's own bird, and the evil one himself, the worst of phantoms, rejoices in adopting his voice.¹¹

Hence there is no wonder that Venture called the cuckoo "an understanding bird", and feared that it might be a witch.

Shirley made use of these beliefs concerning the cuckoo in other respects, always reflecting its qualities as a token of fortune. Trier's reply to Lacy that "to married men Cuckoo is no delightful note" apparently originated from the cuckoo's "singular habit of entrusting its offspring to foster-parents".¹² "From this imposition...upon an alien, unaware of the deceit, has sprung the connection between the bird and cuckoldism which pervades nearly every language in Europe, and also occurs in the East among the Arabians."¹³ During the classic period this term of contempt was applied to the paramour instead of

¹⁰Elizabeth Barton, executed as a witch in 1584, "told Sir Thomas More 'that of late the Devil, in likeness of a Bird, was flying and fluttering about her chamber, and suffered himself to be taken; and being in hands, suddenly changed, in their sight that were present, into such a strange ugly-fashioned Bird that they were all afraid, and threw him out at a window'" (Kittredge, op. cit., pp. 64-65. He quotes from More's letter, Burnet, The History of the Reformation, 2nd ed. vol. II (1683), Collection, p. 289).

¹¹Folk-Lore Record, II, p. 85. Cited from Comtesse A. von Gunther, Tales and Legends of the Tyrol, p. 118.

¹²A. Newton, "Cuckoo", Ency. Brit. 11th ed. vol. 7, p.608.

¹³Folk-Lore Record, II, p.70.

the unsuspecting husband.¹⁴

Shirley was not alone in the dramatic use of the cuckoo. Shakespeare and Dekker, to mention two of many, have introduced into their plays references to the cuckoo which in their use bear a less definite relation to the characters themselves. Its later meaning is illustrated in Love's Labour's Lost (V,2), for in the spring "The cuckoo then, on every tree, Mocks married men". Also in Dekker's The Honest Whore (Part II, IV, 2), Carolo says to the Duke: "I think we are all as you ha' been in your youth when you went a-maying; we all love to hear the cuckoo sing upon other men's trees". Such references are very common, whereas the association of the cuckoo's call with the bachelor, as Shirley uses it, is unusual in the drama of this period. Besides the variety of uses to which he puts the cuckoo, his employment of the bird is made even more noteworthy by its treatment almost as a distinct character; other dramatists confine its use chiefly to conversation.

iii

All superstitious beliefs about the cuckoo fade before the implications which are rife in Venture's fear of the witch that might be plotting destruction in the form of this bird. In expressing this belief, he is voicing the opinion of Elizabethan society, whose heritage was rich in devil-lore. The

¹⁴Gubernatis, op. cit., II, p. 234.

the investigation of the

theory was not done in the manner of the

physicists and chemists, but rather in the manner

of the biologists, who have been accustomed to the

idea of a living organism as a whole, and not as a

collection of parts, as the physicists and chemists

have been accustomed to do. The result of this

change of view is that the study of the

living organism is now a study of the whole, and not

of the parts, as it was formerly. The result of this

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change of view is that the study of the

living organism is now a study of the whole, and not

of the parts, as it was formerly. The result of this

III

All the foregoing has been said in order to

show that the study of the living organism is now a

study of the whole, and not of the parts, as it was

formerly. The result of this change of view is that

the study of the living organism is now a study of the

whole, and not of the parts, as it was formerly. The

traditional tales had been given added authority by the testimony rendered at the numerous witch trials, which had increased ever since Queen Elizabeth's new statute against witchcraft in 1563. The Witch of Edmonton, chiefly the work of Dekker and Ford, and Heywood's Late Lancashire Witches,¹⁵ printed in 1634, are both based upon actual trials of the time. As Notestein has said:

It is quite impossible to grasp the social conditions, it is impossible to understand the opinions, fears, and hopes of the men and women who lived in Elizabethan and Stuart England, without some knowledge of the part played in that age by witchcraft. It was a matter that concerned all classes from the royal household to the ignorant denizens of country villages. Their implicit belief in ghosts and witches is so far removed from a general belief in such today that it is almost inconceivable that they could have been so credulous.¹⁶

Hyde Park gives some suggestion of this "implicit belief".

When Venture and Rider compare notes and find that Carol has abused them, they go together to rail against her. In the verbal battle which ensues, she is so caustic in her remarks that Rider says: "Fare you well gentlewoman, by this light a devill" (II, line 255). The general belief that the devil could assume almost any shape is exploited again and again in the drama of the time. In Jonson's The Devil is an Ass, for example, he

¹⁵For an account of these plays, see C. E. Whitmore, The Supernatural in Tragedy, (Cambridge, Mass., 1915), pp. 269-273. See also Notestein, op. cit., pp. 158-159, 244-245.

¹⁶Notestein, op. cit., p. 1.

appears in the body of a criminal, who had been executed at Tyburn.¹⁷

Shirley employs this device in varying situations. In The Grateful Servant (IV, 5, p. 74) he introduced the devil in the shape of a beautiful woman. Lodwick, a wild rake, employs Piero to make a siege against the chastity of Astella, Lodwick's wife, while he himself accepts Grimundo's offer to introduce him to a woman with insatiable passions. While Grimundo is in Belinda's house, announcing their arrival, Lodwick, left alone in the garden is confronted by satyrs, nymphs, and Sylvanus. A song, music, and dancing follow. These uncanny creatures fill him with fear. Nevertheless Lodwick, in spite of his state of trepidation, ventures to go off with them, who usher him into Belinda's presence. She, during the interview, informs him of her powers, each of which indicates she is Satan's equal. The "invisible music" which is playing serves but to "quicken appetite", so she informs him. If he does not like it, she will change it into a "thousand

¹⁷The supernatural appears as an artistic motive in Doctor Faustus, where the devil returns to the stage, with a compact made in the infernal regions, as in Jonson's The Devil is an Ass. The superhuman and the human are so linked in Marlowe's Doctor Faustus as to inspire terror. Greene's Friar Bacon and Friar Bungay, (c. 1589), which became as popular in the field of comedy as Faustus was in tragedy, indicated to later dramatists what could be done with the Devil in his lighter moods. Hence, as Jonson states in the prologue, such comedies became a "dear delight"; at the same time he shows how the supernatural may be utilized for satire.

1998

airs", or summon Orpheus.¹⁸ In fact, she says: "I am the devil".

Lodwick shows fear,¹⁹ and his dread is aggravated when he learns that she can "wear a thousand shapes" and especially when he sees her cloven foot. She insists that they withdraw to the bed prepared and "beget a race of smooth wanton devils".²⁰ Then she tells him that she has commanded her "spirits to put on Satyrs, and nymphs to entertain" him at first, "whiles others in the air maintain'd a quire". Because only witches were supposed to have such a prerogative, his fear in-

¹⁸In 1546, one Wisdom promised, by means of a magic ring, Harry Lord Nevell, "to enable his client to 'play as well on the lute and virginals as any man in England'. This was to be effected...by raising 'the god Orpheus', who would appear in the form of a little boy; but the invocation was interrupted and came to naught." (Kittredge, op. cit., pp. 67-68.)

¹⁹"The people caricatured the church, her hierarchy and ceremonials, but did not doubt her infallibility; they laughed at the devil, and feared him" (J. J. Jusserand, A. Literary History of the English People, London, 1895, vol. 1, p. 450).

²⁰In the essay on "Witchcraft", in Among my Books (Boston, 1888), pp. 121-122, Lowell says: "The particulars of the concubinage of witches with their familiars were discussed with a relish and a filthy minuteness....Could children be born of these devilish amours? Of course they could, said one party.... Another party denied the possibility....Among these was Luther, who declared the children either to be suppositions, or else mere imps, disguised as...changelings....Of the intercourse Luther had no doubts. A third party...believed that vermin and toads might be the offspring of such amours." Kittredge (op. cit., p. 322) says: "In his Holy Living (1650) he [Jeremy Taylor] has even given the weight of his authority to the reality of sexual relations between witches and the devil." He refers to Taylor, Whole Works (ed. Heeber and Eden, 1861), III, 57.

creases as Belinda continues with her overtures. Her promise that he may "command a regiment of hell", if he will become her familiar, elicits from him, "O my soul!" She swears "by my chains" in expressing delight at his ill treatment of his wife. Seeing his extreme fear, she promises to take him "through the air", to "visit new worlds", and to "hunt the phenix", which they "will spoil of all her shining plumes",²¹ and with "storms...overthrow whole naview."²² After Belinda had made all these promises, Lodwick says, "I am not well", and asks permission to leave her "devilship". She acquiesces upon condition that he return. The various details mentioned here in connection with witchcraft would tend to indicate that Shirley was familiar with the general current ideas of demonology, that he catered to the demand for devil scenes, and that his audience was impressed by scenes in which the super-

²¹In Nabbes's The Bride, (III, 2), Mrs. Ferret says: "Come mistresse Bride, you shall see the feathers of a Phenix, the beake of a Pelican...the fingers and toes of a Colossus, and three hairs of a giants upper lip, each of them as big as a bullrush."

²²King James says that "Witches can raise Stormes and Tempests in the Aire, either upon Sea or Land". Cited from Daemonology by Brand, Observations on Popular Antiquities, (London, 1877), p. 589. Professor Kittredge cites (op. cit., p. 161) a trial in Sweden in 1669; "Thomas Andersson's fishing boat had foundered in a storm...the testimony (confession in part) was that the storm was raised by witchcraft, that a wizard and some witches flew out to the boat in divers shapes (as magpie, jackdaw, crow, and raven), resumed their human form when they reached her, broke off the mast, and threw the men overboard though they cried to God for help". A magpie, a crow, a jay, a kite, and an owl appear in Shirley's The Triumph of Peace.

natural was dominant. This scene, however, lacks the fire and thunder, the squibs and crackers, which a typical Elizabethan enjoyed. The supernaturalism here, unlike that in Hyde Park, serves a moral purpose in that Lodwick is scared out of his "humour" and wickedness.

Shirley resorted to the same convention of witchcraft in The Lady of Pleasure (III, 1, p. 63), where, however, the witch is a hag. Kickshaw, one of Shirley's gentlemen without any visible means of support, receives a "letter with a jewel" asking for an assignation. Blindfolded he is led into a room of Decoy's house. In his soliloquy after the removal of the bandage he states that he may have been brought over "twenty steeples"; his "debts reek" in his "nostril", and his "bones begin to ache with fear to be made dice". Soon he is confronted by a woman disguised as an old hag, who he is certain is a witch.

When the old "beldame" asks Kickshaw to "Dwell" in her "arms tonight", he remarks that an "incubus"²³ would not heat her". He feels positive that "she is a devil", but he decides

²³Concerning incubi and succubi, see Burton's The Anatomy of Melancholy, III, 2. 1. 1. Professor Kittredge (op. cit., p. 116) says "...there can be no disputing- the dogma of IncubusSuch was the parentage of Alexander, Seleucus, Plato, the elder Scipio, and Augustus, to say nothing of Hercules, the story of whose begetting is paralleled or reproduced in the legend of King Arthur."

to become her familiar because "I must on, Or else be torn o'pieces. I have heard These succubae must not be crossed". Then he asks, "Mother, have not you been a cat²⁴ in your days?" It was, however, not one of the "succubi", nor Decoy, the procuress, whom he enjoyed, but Lady Bornwell, a fashionable society woman, living in the Strand. Like Venture in Hyde Park, Kickshaw knows a witch can transform herself into a beast. The constant fear of witches, therefore, must have been very real to the Elizabethans. Says the Essex farmer in Giffard's racy Dialogue (1593):

When I goe but into my closes, I am afraide, for I see now and then a Hare; which my conscience giveth me is a witch, or some witches spirite, shee stareth so vppon me. And sometimes I see an vgly weasell runne through my yard, and there is a foule great catte sometimes in my Barne, which I have no liking vnto.²⁵

In Shirley's plays examined thus far the witch has been treated in a somewhat serious manner; sometimes, however, she is used for comic effect; the comedy, however, would always have as its background the serious beliefs of the age, enabling

²⁴"The cat appears as a familiar in the first of the really notable Elizabethan witch-trials, at Chelmsford in 1566. It was a white-spotted creature named Sathan, which sucked blood; it took the form of a toad and caused the death of a man who touched it; and it helped its mistress to an unsatisfactory husband. But, in view of all evidence, I do not think the cat swam the Channel in 1558, or came over on Bishop Jewel's shoulder in 1559" (Kittredge, op. cit., pp. 177-178.)

²⁵Taken from Professor Kittredge's op. cit., p. 174. He quotes from George Giffard, A Dialogue concerning Witches and Witchcraftes, 1593, sig. A₃.

Shirley to present characters who are gulled because they take the witch seriously. In Hyde Park, after sending for Fairfield the railing Carol not only pretends that she did not request his presence but also abuses him most abominably for not making some prepared courtly speech to her. She anticipates his opinion of her by asking, "Am not I a Witch?" (III, line 257). Thus she makes the idea ridiculous just as Flavia, "a lady, attendant on Rosinda", does in The Young Admiral (IV, 1, p. 145), and Pandolfo in The Imposture (V, 4, p. 262). In the former play Pazarello, like many soldiers in every war, the World War not excluded, wishes a charm of invulnerability. For such men there is always a trickster handy who has a ring, an amulet, a girdle, or a spell that will do the work. Pazarello is brought before the supposed enchantress in the shape of a hideous witch, here to be gulled like Dapper in Jonson's The Alchemist.²⁶ Flavia, the witch, with the assistance of Didimo, strips him of all valuables and most of his apparel, mumbles an absurd doggerel incantation, pinches and kicks him, and eventually disappears on her "winged gennet",²⁷ leaving Pazarello almost naked but "slick [sic] and shot-free".

²⁶Giffard has noticed the similarity of the two scenes. (Shirley, Works, vol. III, p. 145.)

²⁷Notice this was an opulent witch; many rode on a prosaic broomstick. (See Lowell, op. cit., pp. 116-117.)

In The Imposture, when Bertoldi, the foolish soldier, fails to give his mother to Volterino, according to promise, the latter tells him that he must marry Volterino's mother, who is described as a "Witch...able to make ghosts and goblins dance²⁸...with an o'ergrown ape, Playing upon the gittern". When brought before Pandolfo, disguised as an old hag, Bertoldi pays his gold rather than marry her. Thus face to face with the supernatural, like the others, he exhibits fear. Yet, even though the witch is presented in what appears to be a ludicrous manner, these characters have heard so much about her satanic powers, they dare not treat her lightly. The comic element is apparent but overshadowed by fear.

Closely allied with the feeling for witch-lore and superstition is the use of astrologers and alchemists with their concomitant equipment. In Hyde Park, Rider wishes to assure Venture, his rival, that no unfair means have been utilized in winning Carol's love. He says:

²⁸In The Masque of Queens (1609), note 1, Jonson gives as an authority King James's Demonology, for: the statement "These eleven witches beginning to dance, which is an usual ceremony at their convents or meetings".

For my part, I have
 Vs'd no inchantment,²⁹ philter, no devices
 That are unlawful, to direct the streame
 Of her affection, it flowes naturally (I, lines 99-103).

Rider's statement suggests the fact that "Astrologers, alchemists, wise-women³⁰ flourished and grew rich on the ignorance and credulity of their dupes; tellers of fortunes, mixers of philters, finders of hidden treasure³¹ and lost persons or articles³² by divination prospered alike."³³ Belief in conjuration in all classes seems to have been the rule.

²⁹At a tilt in 1571, the challengers swore: "I have this day neither eate, drunke, nor have upon me either bone, stone, ne glasse, or any inchantment, sorcerie, or witchcraft, where-through the power of the word of God might be inleased or diminished, and the diuel's power increased." (J. Nichols, Progresses of Queen Elizabeth, 1823, vol. I, 279). In Beaumont and Fletcher's The Little French Lawyer (IV, 1) Cleremong and La-writ are searched before a duel to see that they have "no Spells, nor Witchcrafts." In Cartwright's The Ordinary (II, 1) Slicer does not "care for witchcraft", but would have his "strength rely merely upon itself".

³⁰P. Stubbes, Anatomie of Abuses, ed. Furnivall, London, 1877-1879, part 2, p. 54: "I would wish that eury ignorant doulte, and especially women, that haue as much knowledge in physick or surgery as hath Iackanapes...should be restrained from the public use thereof."

³¹In 1574 he [Dee] wrote Burgnley, asking leave to search for hidden treasure (which was illegal), and offering to halve any that he found with him. In the same year the Queen visited him to see the spirits in his famous specula." (Social England, ed. Traill, 1902, vol. III, 330.)

³²In Love in a Maze (V, 5, p. 361) "Enter Caperwit disguised as a Conjuror." He has Goldsworth's two lost daughters cross the stage before their father and mother. In Beaumont and Fletcher's The Chances (V, 2) when Antonio learns that his fiddler and his mistress have disappeared, he yells, "Get me a Conjuror."

³³F. E. Schelling, op. cit., p. 32.

... ..

Shirley's men often suggest the use of magic "to procure love." Cassander, for example, advises his son to "use what art" he can "to lay More charms of love" upon Sophia (The Coronation, I, 1, p. 462). Later Lisander, seeing Sophia's attention to Lisimachus, asks: "Has she not taken a philter?" (p. 466). Also in Honorina and Mammon (I, 2, p. 16), Alamode says to Conquest: "If Honorina...by some philtre should be brought to love thee, What jointure could we make?" However, the women in Shirley's plays are always on the alert for any form of chicanery or magic power. In The Brothers (II, 1, p. 206), when Huys tells his sister that she "must love" his friend ALBERTO, she says: "Has he the black art? I know not how magic and philtres may Prevail, and yet he looks suspiciously." Also Clariana, the wife of Bellamante, says to her husband's friend, Hipplito, whom she loves: "I suspect you have Some command more than natural; I have heard There has been too much witchcraft exercised to make women doat" (Love's Cruelty, III, 2, p. 228).

To distinguish sincerity from ridicule in these examples of belief in witchcraft, bird lore, demonology, and enchantment is impossible. One must be content to observe: beyond doubt some of these characters are in earnest; others scoff; but in all cases there is seen a thread of thought in Shirley's mind---however gossamer that thread may be---which has been spun in the loom of belief in the old lore wherein the Elizabethans

were steeped. Consequently as Professor Schelling says: "In an environment such as this the supernatural as a dramatic motive may be assumed to have had a sanction and a potency well nigh inconceivable today."³⁴

iv

Together with the more terrifying phases of witchcraft and demonology Shirley's plays present in his use of his other personages a repertoire of Elizabethan quacks and impostors who reflect the beliefs in their lighter colors. In Hyde Park, when Fairfield tells Carol that he does "not Dote...on the colours" of her face (I, line 266), he suggests the profuse use of cosmetics at this time. It is well known that the Elizabethans were almost barbaric in their fondness for paints and perfume. These commodities formed a part of the stock and trade of the charlatans who vended besides a wide variety of articles and services during this period. For the purpose of satire, Shirley introduces an impostor in The Maid's Revenge (III, 2, p. 139). This figure of the impostor is a composite picture of the type. Dr. Sharkino's study is decidedly realistic, "furnished with glasses, phials, pictures of wax charac-

³⁴F. E. Schelling, "The Supernatural as Represented in Plays", Modern Philology, vol. I, pp. 31-48.

ters, wands, conjuring habit, powders and paintings".³⁵ He has a witty servant, who warns him of the approach of all patients. Like a typical quack, he has all the technical patter at his command to impress them with his learning. As he waits for a customer, he muses over a beautifying compound:

This fucus bears
A lively tincture; oh, the cheek must blush
That wears it! they are deceiv'd that say
Art is the ape of nature (p. 139).

When Ansilva enters and asks for "the fucus and the powder" and also for poison, supposedly for a rat, Dr. Sharkino, like the Empirick Doctor in Massinger's The Emperor of the East, scoffs at the idea of his erudition being used for such a lowly purpose:

A rat! I have scarce a poison so base; the worst is able to kill a man. I have all sorts, from a minute to seven years in operation, and leave no marks behind them. A rat's a rat.

³⁵The paraphernalia in Sharkino's study and his statement that he knows everything "within the circumference of a medicinal and mathematical science" show that he is of the physician type. The dramatists of this age had no need to go outside of their own neighborhood to find such a doctor; however, they may have been influenced by the two early Italian plays, The Misogonus and The Bugbears. In the former, Cacurgus, a witty servant, disguised as a learned person, succeeds in thwarting the plan of two old women to tell Philogenus that his son Misogonus, a wild rake, has a reputable twin brother, residing in a distant city. Knowing that Isbeel Busby is wanting treatment for a toothache, he tells them he is a "very good physition...a very scilfull southsaier & magission...can do all thinges in generall" (II, 3). They are impressed still more when he tells them their mission, so much so that they believe him when he says the second child was a "changelinge." In The Bugbears, the type appears more complete, with a familiar, who furnishes all necessary information.

In a typical speech of the quack, Sharkino says to Montenegro, the second patient, "...if aught within the circumference of a medical or mathematical science, may have acceptance with your celsitude, it shall devolve itself" (p. 42). Showing he is in league with Satan, Sharkino asks: "Will you see the devil, sir?" Unlike Rider in Hyde Park, Montenegro desires "receipts to procure love." The doctor replies:

Here's a powder, whose ingredients were fetched
from Arabia the Happy; a sublimation of the phoenix'
ashes, when she last burned herself; it bears the
colour of cinnamon; two or three scruples put into
a cup of wine, fetches up her heart; she can scarce
keep it in, for running out her mouth to you, my
noble lord (p.143).³⁶

The supposed ability of these charlatans to deal in magic and fortune-telling is revealed in the same scene. Hearing a

³⁶Compare Samuel Rowland's satire on the wizard's love-potions (The Letting of Humours Blood in the Head-vaine, 1600, Hunterian Club reprint, p. 60):

More, he will teach any to gaine their loue,
As thus (saies he) take me a Turtle Doue,
And in an Ouen let her lie and bake
So dry, that may poulder of her make;
Which being put into a cuppe of wine,
The wenche that drinks it will be to loue incline:
And shall not sleepe in quiet in her bed,
Till she be eased of her mayden-head.
This is probatum, and it hath bin tride,
Or els the cunning man cunningly lide.

"Knocking within" and not wishing to be seen, Montenegro hides behind the hangings. Some servants enter, wanting the doctor's assistance in finding some lost "diaper spoons".³⁷ While they are looking into the crystal, Montenegro, "muffled in a cloak", "steals off the stage." Having seen him in the "glass", the servants are completely misled, and proceed to follow him as the thief. Montenegro returns and asks the doctor for a "physic that will take down a man's courage" which often prompts him to beat³⁸ people "upon the least affront" (p. 147). Before giving him the desired medicine, Sharkino asserts that by feeding Scarabeo spiders and frogs³⁹ he can reduce the height and rotundity of a person. When all customers have gone and left their gold behind, Sharkino sums up the condition of the

³⁷"The troubles of Sir William Neville, Lord Latimer's brother in 1532 introduce us to a couple of wizards, Nashe of Cirencester and Richard Jones of Oxford. Nashe was a regular practitioner, whom Sir William consulted as to the whereabouts of some missing silver spoons." (Kittredge, op. cit., pp. 62-63.) In the anonymous Albumazar (I, 4), Pandolfo describing Albumazar, the astrologer, says:

He tells of lost plate, horses, and stray'd cattle
Directly, as he had stol'n them all himself.

³⁸In The Gamester (I, 1, p. 203), Old Barnacle, a rich citizen, "Gives him Hazard the gold" to allow Young Barnacle to beat him. Montenegro was too rowdy, whereas Young Barnacle, like Frederick in The Lady of Pleasure, was too "modest", as a result of their "university" training.

³⁹In Massinger's A Very Woman (III, 1), Paul asks the Merchant at the market concerning a slave: "Cannot he breed a plague too?" The Merchant replies: "Yes yes yes, Feed him with frogs."

times when he says: "...thus we knaves will thrive, When honest plainness knows not how to live" (p. 149).

This scene shows the state of degradation to which the profession of medicine had descended, the credulousness and gullibility of the people, and Shirley's treatment of the whole matter, which is tinged with derision. Exposure of all manner of quackery seems to have had little influence in molding public opinion. Royalty as well as the rabble were dupes.

When Elizabeth ascended the throne, Dee was asked by Lord Dudley to name a propitious day for the coronation. On this occasion he was introduced to the queen, who took lessons in the mystical interpretations of his writings...In 1568 Dee was sent abroad to consult with German physicians and astrologers in regard to the illness of the queen...In 1581 he became acquainted with Edward Kelley,⁴⁰ an apothecary, who had been convicted of forgery and had lost both ears in the pillory at Lancaster. He professed to have discovered the philosopher's stone, and by his assistance Dee performed various incantations, and maintained a frequent intercourse with spirits.⁴¹

There were scholarly men in the universities who read the nativities of the most celebrated people. In 1630, Rev. Joseph Mead of Christ College wrote Sir Martin Stuteville concerning the death of the Earl of Pembroke: "They say, that many years ago,

⁴⁰In Jonson's The Alchemist (IV, 1), when Dol says she is studying the mathematics and distillation, Mammon remarks concerning Subtle: "A man, the emperor Has courted above Kelly; sent his medals And chains, to invite him."

⁴¹Ency. Brit. 11th ed. VII, p. 920.

Mr. Allen, of Oxford, had cast his nativity, and had brought him to his fiftieth year, but could promise no farther".⁴²

The foundation of an English school of medicine...tended, if anything, to strengthen the hold of astrology on popular belief. The great Greek physicians were believers in it, making it a first condition of success in medicine that the student should understand astrology.⁴³

Along with Dr. Dee may be mentioned Dr. Simon Forman and Dr. John Lambe,⁴⁴ both of whom were popular physicians and sorcerers. That the practice of these men flourished is not surprising; Scot did not venture to deny the existence of witchcraft, and Lord Bacon shared with King James a belief in many of the popular superstitions of the day.

Mingled with the physicians on the stage of Shirley's dramas were the dark forms of gypsies and the star-gazing "Chaldeans". In Hyde Park, when Carol jeers at Venture for thinking that she "could affect" him merely because she took his "diamond", and informs him that she "will never have" him, he expresses his scorn by calling her a "gipsy", meaning that

⁴²The Court and Times of Charles the First, (ed. Williams, London, 1848), vol. II, p. 73.

⁴³Social England, (ed. Traill, New York, 1902), p. 331.

⁴⁴In The Fair Maid of the Inn, (V, 1) Clown is perhaps referring to Dr. Lambe when he suggests to Forobosco, the charlatan, that they return to England: "And for my part I long to be in England agen; you will never get so much as in England, we have shifted many countryes, and many names: but trance the world over you shall never purse up so much gold as when you were in England, and call'd yourself Doctor Lambe-stones."

she is deceitful and untrustworthy like the gypsy fortune-tellers. In Honoriam and Mammon, Shirley speaks of the "tawney gipsies That liv'd by country canting...And picking worms out of fools fingers" (I, 1, p. 8). Like Doctor Sharkino, they are on intimate terms with the stars; this is illustrated in Shirley's The Sisters, where they, as "Chaldeans" and mock-astrologers, play no inconsiderable part. With little semblance of realism Frapolo, the leader of the Banditti, disguised as "the Chaldean", along with his band of pickpockets, swoops down upon Paulina's castle and thrills the stately Paulina and her household by reading their "foreheads", "noses", "hands", and nativities in general. Knowing the lady's desire, he predicts that she will marry a prince. Frapolo returns later disguised as the Prince Farnesse, with his rogues dressed as lords. The real prince, however, appears just as they are ready to abscond with their booty, and poor Paulina turns out to be no great lady after all. The levity with which Shirley develops these scenes shows the tendency of the dramatists to treat the beliefs in the stars with less seriousness than that with which the more superstitious of the Elizabethans were wont to regard them.

The Almanac as well as the almanac-makers was a source

for comic satire.⁴⁵ In Hyde Park, Carol tells Fairfield to "calculate some prose according to The elevation of our pole at London, As sayes the learned Almanacke" (II, lines 350-353). Some, however, did not regard it as altogether authoritative. Barker, for example, rails against books, "which martyr sense worse than an almanack" (The Ball IV, 1, p. 57). Hazard remarks probably facetiously: "My almanac says 'tis a good day to woo in" (The Gamester II, 2, p. 213). So imbued with the current trends are these characters that they speak continually in astronomical terms. Shirley seems to have entertained not the least doubt that his audience would understand such allusions. The witty Page in Hyde Park, when asked where his

⁴⁵In Lyly's Gallathea, (III, 3), the Astronomer says: "I can bring the twelue signes out of theyr Zodiacks, and hang them vp at Tauerns." "An allusion, says Fairholt, "to the constant occurrence of such signs for taverns as 'the Sun', 'the Seven Stars', &c." (The Dramatic Works of John Lyly, ed. Fairholt, 1858, vol. I, note, p. 297.) In Jonson's The Staple of News (II, 1), Pennyboy Senior says to Almanac: "I loved you While you...kept to your urinal; but since your thumbs Have greased the Ephemerides, casting figures, And turning over for your candlerents, And your twelve houses in the zodiac, With your almutens, alma-cantaras, Troth you shall cant alone." In the anonymous Wily Beguiled (I, 1) Weatherwise pulls out his Almanack and says, "What comfort gives my almanac today?" Later, when he is entertaining the widow, Lady Goldenfleece, the directions read: "Music-The banquet is brought in, six of Weatherwise's Tenants carrying the Twelve Signs...made of banqueting-stuff" (II, 1).

Lord is, replies: "He has left Virgo sir, to goe to Libra,⁴⁶ to see the horsemen weighed" (IV, lines 228-230). Remembering that these are adjacent signs of the zodiac and that Libra means the Balance the pun is made obvious. References are also often made to astronomical instruments, especially to the astrolabe; in Massinger's The City Madam (II, 2) Lady Frugal's matrimonial plans for her daughters fail to materialize according to the astrologer's prediction: "She breaks Stargazer's head, and beats him." He is supposed to be "cunning with his Jacob's staff", another name for the astrolabe. Venture refers to it when he shows Rider a diamond ring and says: "Her Carol's Starres have pointed her another way, This instrument will take her height" (I, lines 142-144).

As has been seen from many of the illustrations which have been cited, the Elizabethan attributed occult qualities to anything he could not explain. In Hyde Park, Rider could not understand Carol's actions; therefore she was a "devil".

⁴⁶Wits Recreation (1654), sig. X6, appears a piece entitled "The 12 Signes of the Zodiack," among which are:
 Virgo the Phoenix signe (as all can tell ye)
 Has regiment o'r bowells, and o'r belly.
 But now since Virgo could not her belly tame,
 Belly has forced Virgo to lose her name.

.....
 Libra the reins, which we may justly call
 A signe which Tradesmen hate the worst of all:
 For she implies even weights, but doe not look
 To find this signe in every Grocers book.

When Carol satirizes and scoffs at men for their conventional love-making---such as courting their "Mistres hand", calling "her smile blessing beyond a Sunne beame", giving "her Rings With wanton, or lamentable Poesies" (I, lines 284-288)---Fairfield says to her, "Is not she mad? (Line 325). Likewise, in The Cardinal (II, 1, p. 293) when Columbo receives the Duchess's letter asking to be released from her wedding engagement, he says: "The woman is possess'd with some bold devil, And wants exorcism." Such examples, which occur again and again in Shirley's works show the interest in the supernatural at this time. Other Elizabethan dramatists, too, made use of witches and devils, but they had a tendency to be graver and less mocking in their treatment. As has been seen, Shirley's use of the subject varies according to the demands of the plot. The treatment is for a comic, satirical purpose, but at the same time he realized how important a place it occupied in the minds of his audiences. Thus he shows that in his mind the subject of witchcraft is not worth serious consideration and that the believers in it are dupes and gulls and foolish people who demand a devil in a play.

CHAPTER III

THE PURPOSE OF THE SONGS IN HYDE PARK
WITH ILLUSTRATIONS FROM OTHERS OF SHIRLEY'S WORKS

The use of songs and music was a part of the dramatic technique of the Elizabethan dramatist, and there are two songs in Hyde Park which indicate Shirley's approval of this practice. An investigation of these songs illuminates the relation of the song to the drama of the period, reveals the reason for Shirley's inclusion of music, and gives an insight into Shirley's own knowledge of music. In order to test these statements in this brief study, an arbitrary classification according to the function of the songs in other representative plays of Shirley will be the basis for the investigation. This classification includes the topical song, called the "ballad" by Shirley; the love song; the drinking song; the address song, used to welcome or hail the entrance of a celebrity; the altar song, employed in the call to worship; the

pastoral, a song of rustic life; the dialogue song, a song sung by two persons.¹ Besides this study of the songs, a glance will be taken at Shirley's musical background.

Some of the poets of this age had a definite knowledge of music. Lyly was the choirmaster of the singing boys at St. Paul's; Campion was a musician; Milton belonged to a musical household. Little is known of Shirley's attainments in this respect, but he wrote much of his poetry expressly to be sung. He intended the songs in his plays and masques to be set to music and to make an appeal through actual musical performance. He was a member of the Inns of Court, which formed a "sort of an academy or gymnasium fit for persons of their station; while they learn singing and all kinds of music, dancing, and such other accomplishments and diversions, which are called revels, as are suitable to their quality, and such as are usually practiced at Court."² These Inns were centers for the development of the masque, the drama, and the revels. The four Inns of Court were not altogether devoted to law; an "acquirement of proficiency in acting, singing and dancing was not only encouraged, but prescribed under pains and penalties

¹Willia McClung Evans has used some of the same classifications in Ben Jonson and Elizabethan Music, Lancaster, Pa., 1929, pp. 22-23.

²D. P. Barton, The Story of the Inns of Court, Bristol, England, p. 8.

for neglect."³ Shirley's Triumph of Peace was presented by the Inns of Court as a protest against Prynne's attack against theatrical entertainments. Whitelock, who had charge of the music, says it "was so performed that it excelled any music that ever before that time had been heard in England."⁴ He relates that he engaged Simon Ives and William Lawes⁵ to compose the "ayres", lessons, and songs and that he chose many other excellent musicians, representing several nations, who had rehearsals in which might be heard "forty lutes at one time, besides other instruments and voices in consort." Among the singers were Henry Lawes and Nicholas Lanieri.⁶

To Shirley the musical composers' "art" was one which "gave an harmonious soul to the otherwise languishing numbers" (Triumph of Peace, VI, p. 284). "The Printer to the Reader" says of Cupid and Death: "The musical compositions had in

³"Proceedings of the Musical Association," 1896-7, p. 116.

⁴Whitelock's long account of this masque is reprinted in Charles Burney's History of Music, London, 1776-1789, vol. III, 369 ff.

⁵Each received one hundred pounds, the highest ever paid for similar work.

⁶In speaking of The Vision of Delight, (1617), Jonson says that "the whole masque was sung after the Italian manner, style recitativo, by Nicholas Lanier; who ordered and made both the scene and the music."

them a great soul of harmony. For the gentlemen that performed the dances, thus much the author did affirm upon sight of their practice, that they showed themselves masters of their quality" (VI, p. 345).⁷ Whatever apprenticeship may have been necessary for writing popular songs, Shirley appears to have served before his first theatrical production, Love Tricks (1625). In this play appears "Turn Amaryllis to thy Swain," which became one of his most popular songs in the drama.

From such meagre details Shirley's musical background must be constructed. His use of songs in his plays is more indicative of how his dramatic technique was influenced by this background.

The topical song, called the ballad by Shirley, is the

⁷ Matthew Locke and Christopher Gibbons composed the music for Shirley's Cupid and Death, (1653, again printed in 1659). This masque was performed at the command of Cromwell himself at the Military Ground in Leicester Fields before the Portuguese Ambassador on March 26, 1653. After an interval of about ten years, this masque was the initial step towards the revival of dramatic entertainments in London. The MS. of the music of this masque is in the British Museum. "The glories of our blood and state," the only song in Shirley's The Contention of Ajax and Ulysses, (printed 1659), was composed by Edward Coleman and may be found in The Musical Companion, 1673, second book, p. 156. Christopher Gibbons set the well known "Victorious men of earth," which is in The Musical Companion, 1667, p. 146, and in Choice Ayres, Songs & Dialogues, 1676-1681, third book, p. 59.

first of the musical forms to be considered.⁸

In Hyde Park, Venture sings a song just before the horse race. The scene of its narrative is Hyde Park, with all the important characters present with the exception of Fairfield, Trier, and Bonavent.⁹ The soloist has to be coaxed to sing this song, which he has himself composed and which he describes as "a very ballad...and a course tune." In reply, Lord Bonvile says:

The better, why does any tune become
A gentleman so well as a ballad, hang
Curiosity in musicke, leave those crotchets
To men that get their living with a song,
Come come beginne.

(IV, lines 118-122)

⁸A large number were printed before 1642; many were written to be sung, while others were news items. In Beaumont and Fletcher's Wit Without Money, Valentine says to his brother Francisco:

Ask how to live? Write, write, write anything;
the world's a fine believing world, write news.
Lance. Dragons in Sussex, or fiery battles
seen in the air at Aspurge.

Ditty, a ballad-man, in the anonymous play London Chanticleers (I,3), hawks "A Pleasant Ballad of a bloody fight seen i'th' air, which the Astrologers say, portends scarcity of fowl this year."

⁹Singing in the park was also common during the Restoration. In Vanbrugh's The Provok'd Wife, 1697, (II, 2), Lady Fanciful says: "Walking pretty late in the Park...a whim took me to sing Chevy Chase; and, wou'd you believe it? Next morning I had three copies of verses, and six billet-doux at my levee upon it."

The song, composed of four stanzas, is chiefly a catalogue of the famous race-horses of the day. The first stanza will give some idea of its spirit:

Come Muses all that dwell night the fountaine,
 Made by the winged horses heele,
 Which firk'd with his rider over each Mountaine,
 Let me your galloping raptures feele.
 I doe not sing of fleas, or frogges,
 Nor of the well mouth'd hunting dogges.
 Let me be just all praises must,
 Be given to well breath'd Iilian thrust
 (IV, lines 123-131).

With a slight variation in the diction, the last two lines are repeated at the end of each stanza. In glorifying Jilian Thrust, the author is probably paying a compliment to its
 10
 owner.

Besides adding to the general atmosphere of sports, with which the play abounds, the song has two specific dramatic uses, one of which is to arouse excitement--to get the members of the audience in the proper frame of mind for the vivid scenes which follow; the other, to forward the action. After learning
 11
 that Venture composed the song and that he sings well, Carol,

¹⁰As a rule, speculations are odious; however, William Cavendish, Duke of Newcastle, a sportsman at this time, was probably the owner. Shirley is supposed to have helped him with his plays (Wood, Ath. Oxon., ed. Bliss, vol. III, p. 739).

¹¹T. Morley, (A Plaine and Easie Introduction to Practicall Musicke, London, 1608, third part, p. 180), tells how a song should be sung: "You must in your music be wavering like the

who knows that he loves her, suggests that he write on "how much you dare suffer for me" (IV, line 171). She receives from him later a letter (line 415), to which she subscribes Fairfield's name. As an excuse for reconciliation with Fairfield, she tells Julietta, his sister, that she must send for him because he is "desperate." Upon his arrival she produces the letter (V, line 215). After much bantering and jeering, they become engaged to marry (line 300). Thus the song adds to the general atmosphere of sports, educes an emotional response, and advances the plot.

Since it was set to "a course tune," it may have been sung to the tune of some old ballad. This speculation, however, is extremely doubtful in view of the fact that all of Shirley's music appears to have been composed by reputable musicians. An Elizabethan audience did not demand new melodies. In this convention of setting new songs to old

wind, sometime wanton, sometime drooping, sometime grave and staide, otherwhile effeminate...and shew the uttermost of your variete, and the more variete you shew, the better you shall please."

In IV, line 162, Venture sings "hum, la la" and in 172, "hum, fa, la la." Many little snatches of this kind appear in Shirley's plays. Such are characteristic of the musical composers of this age, who laid their emphasis upon the music and not upon the words. The madrigals, especially, had many long passages of music set to such syllables as "fa la la." The burdens of many songs also were composed of nonsense words. See Hilton's Ayres or Fa las for Three Voyces, 1627.

tunes the melody did not always suit the verse, but this racing-song, like other ballads, emphasizes the text. Even though it had a new setting, it had no hope of immortality. Its contents doomed it to oblivion. Since it appears again in Shirley's little volume of Poems in 1646, the evidence would seem to indicate that he thought well of it. Be it remembered, however, that many of these poems had appeared among the works of others, especially in Carew's Poems in 1640, and to establish his authorship he issued this volume.

In The Bird in the Cage occurs another song which falls in the same category with the racing song. For having attempted to gain access to the building where the princess and her maids are confined, Morello is punished by being made the court fool. When he meets two other courtiers who have just been gulled by a mountebank who has promised to teach them to walk invisible, he asks them if they have heard "the news." He tells them "'tis in a ballad already." He sings:

There was an invisible fox, by chance,
Did meet with two visible geese,
He led them a fine invisible dance,
For a hundred crowns apiece
(IV, 1, p. 425).

John Hilton's setting appears in J. Playford's Musical Companion, 1667, p. 66. It is marked for "3-Voc.",¹² which shows

¹² Among Shirley's Poems will be found a song entitled

that it was intended to be sung as a catch or round¹³ for three voices. The dramatic situation seems to indicate that Morello should sing alone.¹⁴ Dondello and Grutti, the courtiers would scarcely have joined in a song that was composed for their debasement, and Morello's remark that the news was in a "ballad already" does not suggest a previous tune. He is merely attempting to attach great significance to the incident. Moreover, Morello's song is illustrative of the news-ballad set

"A Catch", the musical setting of which is by William Lawes, in the Musical Companion, London, 1667, p. 31; ibid., 1673-1686, p. 23. The song also appears in the Duke of Newcastle's The Country Captain, IV, 1.

¹³Round was a signal given by holding up the hand, for finishing upon the perfect chord of the key note, where the composer always has a special mark. "A Catch is ung in the same manner as a Round, the second person beginning the first strain, when the leader begins the second; however, in the course of the performance, some latent meaning or humour is produced by the manner in which the composer has arranged the words for singing, which would not appear in perusing them." (Charles Burney, The History of Music, London, 1776-1789, vol. III, p. 348, note). "The Catch differs only in that the words of one part are made to answer, or catch the other; as 'Ah! now, Sophia,' sung like 'a house o' fire,' 'Burney's History,' like 'burn his history,' &c." W. Chappell, Popular Music of the Olden Time, London, N.D., vol. I, p. 108, note. This work will be referred to hereafter as Chappell.

¹⁴That it was common for a person to sing a catch alone is implied in The Court Secret (V, 1, p. 497) where Pedro is in jail (apparently alone) for complicity in the murder of the prince. Informed that Pedro is singing catches, Mendoza goes to the cell and asks: "Is this a time and a place convenient, Pedro, to sing your catches?"

to music and is an approach to the practice of "ballading" some one, often referred to in the drama and illustrated in Gabriel Harvey's "The Trimming of Thomas Nashe."¹⁵

In St. Patrick for Ireland, appear three songs which should according to their contents be classed as ballads. The Bard, who plays the part of the King's fool, although not designated as such, asks Rodamant, the magician's servant, if he has ever seen the devil. Receiving a negative reply, the Bard says: "Why then thou art not acquainted with thy best friend." Then he sings:

Have you never seen in the air,
One ride with a burning spear,
Upon an old witch with a pad,
For the devil a sore breech had,
With lightning and thunder,
And many more wonder,
His eyes indeed--la, sir!--
As wide as a saucer?
Oh, this would have made my boy mad.
(III, 1, p. 392)

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This description of the traditional devil is in accord with

¹⁵For references in the drama concerning this practice, see Chappell, vol. I, pp. 252-254, 422-423.

¹⁶Thomas Sharp says: "Our commentators on Shakespeare remark, that in the ancient Religious Plays this character was usually represented with horns, a very wide mouth (by means of a mask), staring eyes, a large nose, a red beard, cloven feet, and a tail." (A Dissertation on the Pageants, or Dramatic Mysteries, Coventry, 1825, p. 58) In The Gamester, after Penelope has promised the love-tryst, Wilding says:

The devil shall not see us
With his saucer eyes; and if he stumble in

the love of supernatural which characterized this age; the story and atmosphere of the song is in keeping with the pagan elements of the play; consequently it serves its dramatic purpose.

Again, the Bard meets Emeria, the daughter of Milcho, "a great officer." She has just been ravished by Corybreus, the king's son, disguised as a god. The Bard tells her the reason why she looks melancholy is that she wants a "man." When she replies, "thou art one," he says, "That's more than you know," and then sings:

'Tis long of men that maids are sad,
Come then, and sweetly kiss them;
Their lips invite, you will be mad
To come too late, and miss them
(IV, 1, p. 409)

Her father has given him "gold" to sing to her some "wanton pretty songs" that "stir the merry thoughts of maids." Seeing that she is not "merry yet," he says, "I'll fit you with a song, a lamentable ballad" with a "dainty air too; I'll tune my instrument." He sings:

A poor wench was sighing, and weeping amain,
And fain would she have her virginity again,
Lost she knew not how; in her sleep, as she said,

The dark, there shall not be a stone i' the chamber,
To strike out fire wi'th horns
(III, 1, p. 224).

She went to bed pure, but she risse not a maid.
 She made fast the door,
 She was certain, before
 She laid herself down in the bed;
 But when she awaked, the truth is, stark-naked,
 Oh, she miss'd her maidenhead
 (IV, 1, p. 409).

The theme is a subject for merriment with the Elizabethans.
 Like the last two ballads, it emphasizes the coarseness of the
 pagan characters. After the previous ballad Emeria remarks,
 "How my own thoughts fright me!" She goes off the stage after
 this song apparently bent upon revenge. Consequently these
 songs arouse her to action and give impetus to the plot;
 they are interpretative of her previous discussion and antici-
 pate her murder of her ravisher in a subsequent scene.

Shirley introduced into St. Patrick for Ireland, what may
 be roughly classed as a love song, which is the second of the
 types. In reality it takes the place of a dialogue in this
 play. When the Bard learns that Rodamant is in love with the
 Queen, he says "then thou may'st talk treason, or any thing.
 Folly and madness are lash free and may ride cheek by jowl with
 a judge." He adds: "I will sing a piece of my mind and
 love to thee."

Love is a bog, a deep bog, a wide bog;
 Love is a clog, a great clog, a close clog;
 'Tis a wilderness to lose ourselves.

 If thou admire no female elf,

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The halter may go hang itself.

Drink wine, and be merry, for love is a folly,
And dwells in the house of melancholy
(III, 1, p. 394).

The idea of this song is expressed again and again in
Shirley's works:

All men that are in love deal with the devil,
Only with this difference, he that dotes
Upon a woman is absolutely possess'd;
And he that loves the least is haunted
With a familiar
(The Sisters, V, 1, p. 413).

Carol says:

Oh love into what foolish labyrinthes
Dost thou leade us!
(I, lines 234-236)

And Gasparo sighs:

O love, thou art a madness
Drawing our souls with joy to kill with sadness
(Love Tricks, III, 5, p. 56).

An interesting variation in the dramatic use of this type of
song occurs in The Witty Fair One, where Fowler, "whose glory
is his vice, whose study is but to ruin virtue," enters
"Worthy's House" for the purpose of keeping an assignation

¹⁷In Cupid and Death, Despair hands the Chamberlain a
halter in payment for wine and says: "I may live--to see you
hang'd."

with Penelope. This tryst has been arranged as a cure for his illness. As he enters, "One sings within."

Back, back again! fond man forbear,
Buy not a minute's play too dear;
Come with holy flame, and be
Welcome to virtue and to me
(IV, 3, p. 334).

This song is followed by the direction "Music." Then follows another song.

Love a thousand sweets distilling,
And with nectar bosoms filling,
Charm all eyes that none may find us;
Be above, before, behind us;
And, while we thy pleasures taste,
Enforce time itself to stay,
And by the fore-lock hold him fast,
Lest occasion slip away
(IV, 3, p. 335).

Songs and music occurring behind the scenes to arouse some one's emotions or passions are common enough at this time, but here, in one situation, Shirley has skillfully set in contrast the two kinds of love struggling for supremacy in one breast. The first song also anticipates the outcome of the tryst.

That the subject of melancholy is associated with love is shown in Love in a Maze.¹⁸ In order to make a trial of Thornay's

¹⁸ Among Shirley's Poems is another love song, the first line of which is "I would the God of love would die." For a similar first line, see The Catalogue of Manuscript Music in the British Museum, London, 1908, vol. II, p. 54.



love, Eugenia has sent him as a messenger with a letter supposedly written to his rival. While she waits to see Thornay's reaction, she says to the maid:

I prithee try
Thy voice, to put my heart in better tune;
There is a power in harmony, some say,
To charm the unruly motions of the brain:
Love is itself a melancholy madness;
Why should not music cure the wound of love?
(IV, 1, p. 327).

The Maid is already within, and there she sings a song beginning with: "Melancholy, hence, etc." ¹⁹ Songs and music rendered behind the scenes always took on a greater element of mystery and enchantment. In Love Tricks (V, 1, p. 82) Infortunio is found in the country in a distracted condition by Selina, who has been engaged to marry him at one time. Her father has wished her to marry another, and in order to evade a forced marriage, she has run away. The fortune-teller has just told Infortunio that Selina has married. Dressed as Antonio, she sings to him: "Let not aught your soul annoy, etc." Then she removes her disguise. From a dramatic point of view the song is very effective. It breaks the news to him in song; his mind has been raised to a plane where such a discovery could be made.

¹⁹For music as a remedy for melancholy, see Burton's Anatomy of Melancholy, Part II. 2. 6. 3.

When Rufaldo sings "Oh music, the life of the soul," he is voicing the close relationship between music and the emotions which appears in the treatment of music on the Elizabethan stage.²⁰ Music and love; music and moral feeling; music and death, all these phases of life transport the senses into a world of mystery. Hence when Shirley has used the other dramatic means, Eugenia calls for music, the strange visitant from the strange world.

In these songs pertaining to love, Shirley has followed in the footsteps of Shakespeare in that he treats love as a form of abnormality. In an article entitled, "The Purpose behind Shakespeare's Use of Music,"²¹ Scholes has pointed

²⁰Lavish as the Court masque was in scenery, music was more important. Music with its entrancing quality is a subject never omitted in any account of an Elizabethan revel. Robert Laneham, promoted from the royal stables, told his merchant about Queen Elizabeth's standing by night at Kenilworth and listening to the strains of music coming from the boats on the quiet water. (See Laneham's Account of the Queen's Entertainment at Killingworth Castle, 1576, London, reprinted in The Progresses of Queen Elizabeth, by J. Nichols, 1823, vol. I, pp. 426-427). Henrietta, the pleasure-loving Bourbon Queen, reveled in the Court masques with her dancing, singing, and "touching the lute." So did Charles the First, a gambist, under the tuition of Coperario, who instructed the Lawes brothers. Robert Laneham, in his racy language, tells how he amused himself in the evenings: "Sometimes I foot it with dancing; now with my gittern, and else with my cittern, then at the virginals (ye know nothing comes amiss to me): then carol up a song withal; that by and by they come flocking about me like bees to honey; and ever they cry, 'Another, good Laneham, another.'" (Cited by Chappell, vol. I, p. 100.)

²¹P. A. Scholes, "The Purpose behind Shakespeare's Use of Music" in "The Proceedings of the Musical Association," 1916-1917.

out that Shakespeare's songs are generally sung by supernatural characters, or by madmen, drunkards, or degenerates. People who are in love move on a plane of their own. Love, witchcraft, madness, all have qualities of strangeness; thus music as "the food of love" recurs again and again. Just as the Duke in Twelfth Night called for music, used deliberately to induce an abnormal state of mind, so Eugenia had her Maid sing "To charm the unruly motions" of her "brain;" Selina sang to lift the mind of Infortunio to a high plane so that she could make her discovery with impunity, and Penelope had songs and "Music," which prompted Fowler to say at the end of the last song, "another manner of invitement."

While Shakespeare's use of music forms an integral part of his dramatic method and his attitude is characteristically English, he seldom dealt with contemporary English life in his songs. As has already been observed in connection with the ballads, Shirley introduces songs which portray contemporary social conditions. In The Bird in the Cage Dondolo and Grutti, who were made gulls by the mountebank demonstrating his theory of invisibility, meet again Morello, who had sung the song about the incident described in "There was an Invisible Fox." They wish to apologize for chiding him about his being made the court fool as a punishment for his attempt to gain access to the princess and her ladies. Morello says: "Be wise hereafter, and make the fool your friend...It is safer to displease the

duke than his jester... 'tis policy in state, to maintain a fool at court, to teach great men discretion." Then he sings a song which names the prerogatives of the fool.

Among all sorts of people
 The matter if we look well to,
 The fool is the best, he from the rest
 Will carry away the bell too.
 All places he is free of,
 And fools it without blushing
 At masks and plays, is not the bays
 Thrust out, to let the plush in?
 (i, 1, p. 442).

This song of the fool in The Bird in the Cage is in keeping with other elements of satire in this play. In St. Patrick for Ireland, appears another song of a similar nature. The Bard says to St. Patrick and the Queen, who has become a convert: "I am a kind of foolish courtier...with us, wine and women are provocatives; long tables and short graces are physical, and in fashion...no Christian yet, as the world goes." Then he sings:

I neither will lend nor borrow,
 Old age will be here to-morrow;
 This pleasure we are made for,
 When death comes all is paid for:
 No matter what's the bill of fare,
 I'll take my cup, I'll take no care
 (V, 1, p. 433).

Shirley is obviously thinking of contemporary society in England. The same idea embodied in this song is often echoed

in his works. In such instances the song is used for satire which is one purpose of St. Patrick for Ireland, if not its chief aim.

Among the other types of songs which Shirley uses is the drinking song,²² and the most striking example is found in St. Patrick for Ireland. In an effort to kill St. Patrick, the king has had Roadmant serve a poisoned drink, prepared by the king's magician. When the potion proved ineffectual, Rodament is forced to drink and "Falls senseless," but is brought back to life by St. Patrick. After all the principal characters have made their "exits," the Bard sings to Rodament:

Come, we will drink a cup, boy, but of a better brewing,
And we will drink it up, joy, without any fear of s---
Wine is unjust that is taken on trust; if it tarry
with us it fats.
A cup, boy, drink up, joy, and let 'em go poison rats
(III, 1, p. 401).

There are examples of two other types of song in St. Patrick for Ireland. The first of these may be classed as an address song, used as it is to hail St. Patrick's entrance. "Enter, at one side, St. Patrick, and his train; at the other, the King, Queen, his Sons and Daughters Milcho, Archimagus, and Magicians." The Bard says: "'Tis he; I know

²²For songs and parodies on bacchanalian music, see Chappell, vol. I, p. 216.

him by instinct." He sings:

Patrick, welcome to this isle!
 See how every thing doth smile:
 To thy staff and thy mitre,
 And lawn that is whiter,
 And every shaven crown, a welcome, welcome to town!
 Look where the king and queen do greet thee,
 His princely sons are come to meet thee.
 And see where a pair is of very fine fairies,
 Prepar'd too,
 That thou may'st report thy welcome to court;
 And the bard too
 (III, 1, p. 394).

The other type, somewhat related to the address song, is the altar song, one of which occurs when the King and his train learn from the statue of Jupiter that St. Patrick's "Blood must be sacrificed." "Song, at the altar":

Come away, oh, come away,
 And trembling, trembling pay
 Your pious vows to Mars and Jove.
 While we do sing, etc.
 (II, 2, p. 389).

The song is supposedly sung by the entire party.²³ The come away

²³Fletcher has an altar-scene, with a song of invocation in The Mad Lover, (V, 1): Scene, The Temple of Venus: "Enter Calis and her train, with lights, singing:"

Oh, fair sweet goddess, queen of loves,
 Soft and gentle as thy doves,

 Grant this lady her desires,
 And ev'ry hour we'll crown thy fires.

song was very popular in both the drama and the masque.²⁴ It could be used to further the action within the piece and also to clear the stage. The second part of the above song shows the come away an exhortation for all to bring gifts to the altar.

In Love Tricks, Shirley has a pastoral, which remained for a long time one of his most popular songs. In reply to the Welshman's inquiry, Gasparo, the Master of The Complement-School, replies: "Amorous pastorals? I can furnish you." He sings:

Turn, Ameryllis, to thy swain,
Thy Damon calls thee back again;
Here is a pretty arbour by,
Where Apollo cannot pry,
Here let's sit, and while I play,
Sing to my pipe a roundelay
(III, 5, p. 50).

The music is in John Hilton's Catch that Catch Can, 1658 (p. 2), marked "a.3Voc.", and is designated as the work of Hilton. This setting is reprinted in Playford's The Musical Companion, 1667, p. 57. The text of the song is the same as the original except the music provides for the repetition of the word pretty twice and the phrase Where Apollo once. In Select Ayres and Dialogues for one, Two, and Three Voyces: to the Theorbo-Lute or Basse-

Viol, 1659, p. 112, occurs another setting, as a duet, by
²⁵ Thomas Brewer, who, according to Dr. Rimbault, ²⁶ provided the
 musical notations for the songs in Love Tricks. Playford
 seems to corroborate his statement, for at the end of the song
 in Select Ayres is a note: "Reader. Here thou hast this
 Song, for Two Voyces; as it was furst Compos'd by my Friend
 the Author though of late Years, two inward Parts have been
 added to it. J.P"

In The Musical Companion, 1667, p. 57, underneath "Turn,
 Amaryllis" is a song entitled "The Answer" by Thomas Brewer.
 It is marked for "3.Voc." The words are:

God Damon go, Amarillis bids adieu;
 Go seek another Love, but prove to her more true.
 No, no, I care not for your pretty Arbour nigh,
 Although great A-pollo cannot spy:
 Nor will I sit to hear you play,
 Nor tune my voyce to your round delay.

²⁵
 Brewer's music is found also in the following Playford
 publications: The Musical Companion, 1667, p. 130, "a.3.Voc."
The Treasury of Musick, 1669, as a duet. The Musical Com-
panion, 1673-1686, p. 176, "a.3.Voc."

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 See the introduction to Purcell's Bonduca, ed. E. F.
 Rimbault, "Publications of the Musical Antiquarian Society,"
 vol. VII, 1841-1842, p. 11. Rimbault also lists the additional
 plays and masques: Jane Shore, Cynthia's Revels, Volpone,
Valentinian, Rival Friends, The Northern Lass, The Triumph of
Peace, The Masque of Blackness, The Royal Slave, Luminalia,
Salmacida Spolia, The Masque of Vices. "Rimbault is untrust-
 worthy" states Henry Davey, The History of Music, London, 1895,
 p. 28, note.

Although this song does not occur in Love Tricks, it is suitable for a situation where a song is indicated. Having abandoned the Complement-School, Gasparo and Gorgon go to the country. "Enter Gasparo, and Gorgon disguised as a Shepherdess." Gorgon pretends to be a deserted mistress whose lover "is about to commit matrimonial business with a young girl." Gasparo says, "sing him away"; to which Gorgon replies: "I'll sing a song of him." The text of "The Answer" seems to fit the situation. "Sing him away" suggests "Go," the initial word of the song, which is sung for Gasparo, who had sung "Turn Amaryllis." In this manner, the two songs are companion pieces as they appear in Playford, and both are in settings by Thomas Brewer. "The Answer" gives greater justification for the first pastoral in that it serves as a link between the two scenes.

Shirley has introduced into The Cardinal a dialogue song, a type which was one of the "dear delights" of composers. The song occurs just before the tragic denouement. The powerful Cardinal wants the Duchess Rosaura to marry Columbo, his nephew. She loves Alvarez, whom Columbo has murdered. Hernando kills Columbo for the Duchess. She feigns madness. Intending to ravish the Duchess and then give her poison, the Cardinal meets her behind the scenes. Placentia and Hernando are on the stage. "Song within."

S. Come, my Daphney, come away,
We do waste the crystal day;

'Tis Strephon calls. D. What would my love?
S. Come, follow to the myrtle grove,
 Where Venus shall prepare
 New chaplets for thy hair.
D. Were I shut up within a tree,
 I'd rend my bark to follow thee.
S. My shepherdess, make haste,
 The minutes slide too fast.
D. In those cooler shades will I,
 Blind as cupid, kiss thine eye.
S. In thy perfumed bosom then I'll stray;
 In such warm snow who would not lose his way?
Chor. We'll laugh, and leave the world behind,
 And gods themselves that see,
 Shall envy thee and me,
 But never find
 Such joys, when they embrace a deity
 (V, 3, p. 344).

The music was written by William Lawes and the song, judging²⁷
 by its many appearances in subsequent musical publications,
 became very popular. In the play itself, it emphasized the
 "wanton air," indicated the mental attitude of the Cardinal,
 and was supposed to excite the Duchess to an immoral act.

Besides the actual use of the Ballad in Hyde Park, there
 are occasional allusions to the musical habits of the period.
 There is, for instance, the practice of writing new verses to
 fit an old tune. After Venture has asked Carol to marry him,

²⁷
 p. 4. J. Playford, Select Musical Ayres and Dialogues, 1653,
 J. Playford, Select Ayres and Dialogues, 1659, p. 74.
 J. Playford, The Musical Companion, 1667, p. 90.
 J. Playford, Ibid., 1673, p. 63.
 Catalogue of Manuscript Music in the British Museum,
 (London, 1908, vol. II, p. 54, lists it in Add. 31452.f.43b.)

she says she has no need for him unless he will find spiders for her monkey. He says: "Tell me of Spiders? Ile wring your Monkeys necke off." To which she replies: "And then puzzle your braine to make an Elegie, which shalbe sung to the tune of the devill and the baker" (II, lines 243-246).²⁸ But Shirley's use of the ballad is the most tangible evidence that he knew and realized the value of music as he saw it in his age.

In the little masque in Hyde Park occurs a song which has some affinity with the come away type. It, however, challenges the spectators and suggests the coming of an important personage of considerable importance. The person is Bonavent, who chooses this occasion to make his identity known after an absence of seven years. His arrival and his

²⁸ This ballad is mentioned again in The Constant Maid II, 2, p. 469; The Bird in a Cage III, 2, p. 412. See Chappell, vol. I, p. 105. According to Pills to Purge Melancholy, London, 1719, vol. IV, p. 101, where words and music may be found, the author is Ben Jonson. It is in his Gipsies Metamorphosed. Shirley mentions other ballads and dance tunes such as "The Shaking of the Sheets" (Love Tricks III, 1, p. 35); "Sellenger's Round" (The Lady of Pleasure I, 1, p. 5); "Fortune my Foe" (The Grateful Servant V, 1, p. 87); "Green Sleeves" (The Imposture V, 1, p. 248); and still others. "The earliest reference to the Whittington tune or chime is in Shirley's Constant Maid, Act II., Scene ii., where the following is to be found: "'six bells in every steeple, And let them all go to the city tune 'Turn again Whittington'" (1640). Cited from "The Proceedings of the Musical Association" 1907-8, p. 5.

wife's second marriage occur on the same morning. He has already revealed himself to her, but the second husband and some of Bonavent's friends who have assembled for the wedding celebration are unaware of his presence. "Recorders" "Enter Page, followed by Bon." There is no direction, but the Page very likely sang:

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Roome for the melancholy wight,
 Some doe call him willow Knight,
 Who this paines hath undertaken,
 To finde out lovers are forsaken,
 Whose heads, because but little witted,
 Shall with Garlands straight be fitted.
 And receive the Crowne of willowes,
 This way, that way, round about,
 Keepe your heads from breaking out
 (V, lines 365-375).

This study of the several classes of songs in Shirley's plays indicates that each forms an integral part of his dramatic method. The ballads, all of which deal with some phase of contemporary life, are used chiefly for satire with

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Chappell (volume I, pp. 91-92) discusses a song entitled, "Room for the Lusty Gallant." Jonson's masque Pleasure Reconciled to Virtue opens with a song: "Room! room! make room for the Bouncing Belly."

certain subjects: horse-racing, with its attendant evil of reckless gambling; witchcraft, observed in the belief of walking invisible; the devil "seen in the air" "with lightning and thunder;" and the lost maidenhead. Even though some of the songs are introduced with the express purpose of arousing an emotional response that would lead to immoral acts, he does not extol in bombastic language the beauty of the mistress' eyes, nose, or mouth, a practice common at this time. His skillful use of such songs for a dramatic purpose is observed in The Witty Fair One, where he places in contrast sacred and profane love. The drinking-songs also serve as a subtle means of attacking drunkenness. The altar songs are an outlet for Shirley's fondness for the spectacular, and at the same time they accentuate the irreligiousness of royalty. The pastoral and introduction songs are typical of their kind; the dialogue song belongs chiefly to the masque, but Shirley's use of it in the drama shows that it may be used effectively in portraying character, interpreting the situation, and in carrying forward the plot.

To the Elizabethan, music was possessed of magical qualities. The treatment of it in the drama itself is in accord

with its treatment on the stage, where it was hidden behind curtains. When dialogue, action, and other dramatic means have lost their power, the dramatist had recourse to music in order to carry his audience with him. In attempting to present a horse-racing scene on the stage, Shirley knew he was making a most unusual innovation. With the help of other dramaturgic principles, he has ingeniously led up to a point where he realized he had to call upon music to lift the minds of the members of his audience upon a plane of the imagination on which a horse-race might be visualized. In order to make sure that he was working on good dramatic principles, he made the plot hinge upon the racing-song. Thus it will be found that no song is introduced merely to tickle the fancy of his audience. But Shirley seems to indicate that music in the drama is incidental. Fortunately, however, he does not leave his conception of music thus undeveloped. The court masque is the nearest approach to opera, and a study of the music in Cupid and Death will reveal the fact that the music in this masque approaches that of an opera. However, the present investigation, including only the drama, has shown that Shirley knew the art of using music to good effect when his own play, actors, and stage effects could no longer carry on the illusion. The song had a function to serve, and that

Shirley made use of such a medium indicates his appreciation and knowledge of it.

CHAPTER IV
SHIRLEY'S COMEDIES OF MANNERS
AND THE RESTORATION

The purpose of this chapter is to show Shirley's influence through borrowings and adaptations by the Restoration dramatists, and also to point out some indirect reflections of his comedies of manners in the period following the opening of the theatres.

Alterations, adaptations and revisions of some of Shirley's works began before his death. Among the twenty-seven drolls in Kirkman's Wits, or Sport upon Sport (printed 1672) are two adaptations from Love Tricks¹ and The Opportunity.² Lodam

¹Pepys, Diary (August 5th 1667). "To the Duke of York's house, and there saw 'Love's Trickes, or the School of Compliments;' a silly play, only Miss Davis's dancing in a shepherd's clothes did please us mightily."

²According to Malone, in a list which "appears to have been made by Sir Henry Herbert in order to enable him to ascertain the fees due to him, whenever he should establish his claims," there are: 1660...Monday the 26 Nov. The Opportunity....1662....May 17, Love in a Maze (Malone's Shakespeare, 1821, III, 273-276). These two plays are also mentioned by John Downes among others acted at the New Theater in Drury Lane in 1663. He says: "These being Old Plays, were Acted but now and then; yet, being well Perform'd, were Satisfactory to the Town" (Roscius Anglicanus, 1708; reprint of 1886, pp.8-9).

and Rawbone, the fat and lean suitors, in The Wedding, appear again in Howard's All Mistaken, or The Mad Couple, acted at the Theatre Royal, December 28, 1667, and they reappear in Molloy's farce, The Half-Pay Officers, produced at Lincoln's Inn Fields, January 11, 1720. Camellion, the assumed name of Rawbone's man in The Wedding, Molloy re-named Jasper. This farce is made the base of Henry Ward's The Widow's Wish, or an Equipage of Lovers.³ According to Langbaine, a scene (IV,1) in Dryden's Secret Love, or The Maiden Queen is taken from Love in a Maze (I,2,pp.287-289). He says: "The passage in the first act where Goldsworth, examining his daughters, Chrysolina and Aurelia, finds them both in love with Gerard, is better managed in the Maiden Queen: tho this play has been received with success in our time; and as I remember, the deceased Mr. Lacy acted Johnny Thump, sir Gervase Simple's man, with great applause."⁴ Langbaine might have added that Dryden in the same

³ John Genest, Some Account of the English Stage, Bath, London, 1832, vols. IV, p.116; III, pp. 35 ff.; X, p.172. This work will hereafter be referred to as Genest.

⁴ Gerard Langbaine, An Account of the Dramatic Poets, London, 1691, p.477. "What Langbaine means by 'better arranged,' it is difficult to say. In Dryden's plagiarism there is no 'management' of any kind. The two sisters are introduced; they talk the nauseous love-slang of the time, and are then lost from the plot. Shirley is here as much superior to Dryden in character and contrivance, as he is in purity and language" (Shirley's Works, Dyce-Gifford, ed. vol.II, p.270.

scene borrowed from Shirley's The Cardinal (V,3,pp.344-345). While Florimel is talking to Celadon, "Olinda and Sabina are at the Door peeping." They call: "Celadon! Celadon!" Upon being asked "What voices are those," Celadon replies: "Some Comerades of mine that call me to play." In an ensuing scuffle, both Olinda and Sabine are pulled on the stage. Discovering who they are, Florimel sings: "'Tis Strephon calls, what would my love? Why do not you roar out like a great Bass-Viol, Come follow to the Myrtle-Grove." These are the third and fourth lines of Shirley's duet. Dryden has made ingenious use of them in producing an amusing situation.⁵ According to Genest, (II,609 ff.), Mrs. Behn has drawn upon The Lady of Pleasure in The Lucky Chance, or An Alderman's Bargain. In Act II,1, she has "Enter Bredwel drest like a Devil," who gives Gayman a letter and a bag of money, and tells him that he is "invited to the shades below." In Act III,2, "Enter Pert, an Old Woman with a staff." Like Kickshaw, (Lady of Pleasure IV,1,p.63), Gayman says, "I will on." In IV,1, he tells Lady Fulbank about the assignation that he had had the previous night with an "Amorous Devil," and gives her the ring which she had given him during the intrigue. Lady Bornwell and Kickshaw had had a similar experience (Lady of Pleasure V,1,p.89).

⁵Pepys (October 2nd 1662). "Then we saw "The Cardinall," a tragedy I had never seen before, nor is there any great matter in it."

In The Parson's Wedding (II,5) Killigrew has drawn upon Hyde Park for the situation where the exposure occurs of Lady Love-all's trick regarding the pearls, favors from her, with the merriment of Careless and Wild at the expense of the Captain and Jolly. The eavesdropping scene (II,2) where the Captain overhears the conversation between Jolly and Lady Love-all and his repetition of a part of their conversation at the time of the exposure of her stratagem are borrowed from The Ball (II,3, pp.26 f; 40 f).

Hyde Park was revived during the Restoration. Pepys (Saturday, 11th of July, 1668) says:

To the King's playhouse, to see an old play of Shirley's, called "Hide Park;" the first day acted; where horses are brought upon the stage: but it is but a very moderate play, only an excellent epilogue⁶ spoke by Beck Marshall.

⁶"The Epilogue alluded to in this quotation was probably never printed: as Pepys thought it 'excellent,' we may perhaps conclude that it was utterly worthless" (Shirley's Works, ed. Gifford-Dyce, vol.I, p.xvii, note 3).

⁷Dyce says: "Here, I believe, is the earliest record of horses being introduced upon the English boards, a species of absurdity with which modern audiences are highly gratified. The opinion entertained by Pepys of this very lively and elegant comedy, will not weigh much with those readers who have gone through his Diary, and observed how slightly he writes concerning some of Shakespeare's finest pieces" (Ibid., p.xviii). "The first real horse seen on the French stage appeared in 1650 in the Andromede of Corneille. Cf. Corneille's Works (1862), V, 256" (W. J. Lawrence, Pre-Restoration Stage Studies, Cambridge, Mass., 1927, p.276, note). In the production of the First Part of D'Urfey's Don Quixote at Dorset Garden, in 1694, "Doggett played Sancho Panca, and the Epilogue was spoken 'By Sancho, riding upon his Ass.'" Also, "Joe Haines in the habit of a Horse-officer, mounted on a donkey upon whose head he had placed a wig...spoke the Epilogue to Scott's The Unhappy Kindness" (Montague Summers, The Restoration Theatre, London, 1934, p.176).

Powell, in A Very Good Wife presented in 1693 at the Theatre Royal, has drawn upon Hyde Park. He has used the names of Bonavent, Venture, and Carol. In Acts II, 1, III, 1, and IV, he has taken from II, 4, and V, 1, of Shirley's drama. Genest says (II, 50): "The first two scenes between the Widow and Welbon are copied almost verbatim from Hide Park.... Powell was not a judicious plagiarist - he has altered for the worse, rather than the better, what he has stolen." Genest also says that Powell borrowed from The City Wit, The Court Beggar, and No Wit, no Help, Like a Womans.⁸ Mrs. E. Cooper draws upon Hyde Park in The Rival Widows, or The Fair Libertine, which was produced February 22, 1735, at Covent Garden, and was acted six times. She has used the dialogue between Carol and Mistress Bonavent in I, 1, and has utilized the articles of agreement between Carol and Fairfield in II. Lady Bellair, who imitates Carol, uses the same tricks as Shirley's heroine (Genest III, 461). The Gamester, which Kingsley discusses as an example of seventeenth century immorality,⁹ has been the

⁸A. Nicoll says: A Very Good Wife "seems however to have been a success in its own time, and for that, and for the prologue written by Congreve for Haynes, it deserves attention" (op.cit., p.249).

⁹Charles Kingsley, Plays and Puritans and other Historical Essays, London, 1885, pp.53-58. See also S. R. Gardiner, History of England VII, p.331. Schelling says: "The Gamester is the grossest of Shirley's plays; in fact no other play of his approaches it in this respect; and it is no excuse that what seems to the auditor during the action a highly 'objectionable complication' turns out in the end to be no more than 'a harmless stratagem'" (The English Drama, New York, 1914, p.208). Since the plot was suggested by the King, Shirley could with impunity develop it without reforming his characters.

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most utilized of Shirley's plays. Since the borrowings occur after 1700, they will not be noted here.

II

From Etherege to Farquhar there are scenes, situations and characters that are reminiscent of Shirley. In discussing The Comical Revenge, the editor of Etherege's Works says: "Its better known sub-title, Love in a Tub, was imitated in countless later pieces - Love in a Wood, Love in a Maze, Love in a Sack, Love in a Riddle, Love in a Hollow Tree, etc."¹⁰ Changes, or Love in a Maze was licensed January 10, 1631/2.¹¹ "The title of the quarto, the only edition of this play, is Changes, or Love in a Maze, a Comedie, as it was presented at the Private House in Salisbury Court...."¹² Dufoy, in The Comical Revenge, was no new emigrant from France. As has already been observed, "In his stupidity, the absurdity of his broken English jargon, and his ridiculous scorn of English ways Dufoy resembles Monsieur Le Frisk in Shirley's The Ball."¹³ An example of

¹⁰The Works of Sir George Etherege, ed. Brett-Smith, Oxford, 1927, vol.I, p.ixxi, note 4.

¹¹Malone's Shakespeare, 1821, III, 232, note.

¹²Shirley's Works ed. Gifford-Dyce, vol.II, p.270.

¹³K. Lynch, op. cit., New York, 1926, p. 144.

most difficult of things to do. I have the impression that
after 1900, they will not be done more.

I

From 1890 to 1900, I have been very busy, and
my manuscript has been neglected at present. In 1890
the Oxford edition of Shakespeare's Works was
issued known as the Oxford edition, and it was
longer than the previous edition - but it was
not a better edition than the previous one. It was
or have it in hand was finished January 10, 1891.
little of the quarto, the only edition of the quarto
or love in a case, a comedy, as it was arranged on the quarto
house in Salisbury Street...¹⁰ In the Oxford edition
was no new edition from 1890. As the quarto was
"in his edition, the edition of the quarto was
and his edition seems to have been very
Monks, to look in the Oxford edition."¹¹

¹⁰ The edition of the Oxford edition, as the Oxford edition.
1891, vol. 1, p. 1.

¹¹ The edition of the Oxford edition, as the Oxford edition.
1891, vol. 1, p. 1.

¹² The edition of the Oxford edition, as the Oxford edition.
1891, vol. 1, p. 1.

¹³ The edition of the Oxford edition, as the Oxford edition.
1891, vol. 1, p. 1.

their stupidity is seen in their attitude toward revenge.

Fastened in a tub, Dufoy says: "I vil breake dis prison, Or I vil breake my neke, and ye shall ale be hange" (IV,6). Abused by Barker, Le Frisk says: "I care no rush for you; be desperate, kill me, and me complain to de king, and teach you new dance, galliard to de gibbet; you be hang'd in English fashion" (III, 1, p.39). La Roch of Shadwell's Bury Fair belongs in the same category. In masquerading as a count and making love to Mrs. Fantast, he recalls Haircut in The Lady of Pleasure in which Haircut courts the fashionable Celestina, and like La Roch is humiliated.¹⁴ Sir Nicholas Cully in The Comical Revenge is presaged by Sir Nicholas Treedle in The Witty Fair One. Both are gulled in a somewhat similar manner. Thinking he is marrying "a very fine gentlewoman," Cully is matched with a whore; so Sir Nicholas marries Sensible, a chambermaid (V,5,p.361).

An examination of Etherege's She Would if She Could shows that the author was under the influence of English tradition. In laying some of the scenes at familiar haunts of the fashionable society, Etherege is following the way pointed out by Hyde Park, Covent Garden (1632), Tottenham Court (1633), The Weeding of Covent Garden (1632), The Asparagus Garden, etc.

¹⁴A. S. Borgman, Thomas Shadwell, His Life and Comedies, New York, 1928, p.139. In the essay on Brome, Swinburne speaks of "the gap between Etheredge and Fletcher a bridge on which Shirley may shake hands with Shadwell and Wycherley with Brome" (Works, Bonchurch Edition, London, 1926, vol.II, p.329).

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When Courtall says "Your true lover...ranges up and down the plays, the Park, and all the gardens," (IV,2), he appears to be a dramatic descendant of Shirley's gallants whose chief occupation was the pursuit of women. In speaking of Courtall's remark, one commentator says: "It was something new; and it helped to awaken the playwrights of the time to the novelty of his method and to its real direction. Their comedy was henceforth to be a reflexion of manners, set in a world they knew - Spring Garden...."¹⁵ This statement does not appear to be quite true in view of the foregoing facts.

The social pose of his women of fashion had also been presaged by the Elizabethans. Ariana says to Courtall and Freeman: "I perceive it is as impossible, Gentlemen, to walk without you, as without our shadows; never were poor Women so haunted by the Ghosts of their self-murdered Lovers" (IV,2). That Carol in Hyde Park was versed in the art of social affectation is obvious in her remark to Fairfield: "And will you still intrude, shall I be haunted For ever, no place give me privilege; Oh man what art thou come to?" (III, lines 266-269). Etheredge's Lady Cockwood is called "the first of a long series of studies in fashionable virtue coquetting with fashionable vice."¹⁶ Like Lady Bornwell in The Lady of Pleasure and Lady

¹⁵John Palmer, The Comedy of Manners, London, 1913, p.79.

¹⁶J. Palmer, op. cit., p.76.

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Love-all in Killigrew's The Parsons Wedding, she enters a fashionable society where she is disappointed. Arriving in London, she notifies Courtall that she is in town. When he calls, she tries to make him believe she did not send for him - one of Carol's tricks. She "counterfeits a fit" upon one occasion (III,3). Upon seeing Frederick¹⁷ dressed in black and just returned from the university, Shirley's Lady Bornwell sighs to her gallants: "Support me, I shall faint;" when he mentions logic, she calls for "Strong waters" (II,1,pp.25, 27). Both Lady Cockwood and Lady Bornwell are "tender" of their "honor." Eager to leave Lady Cockwood without an assignation, Courtall tells her that she would be under "an unjust suspicion" if her husband should return and find him there. In reply, she says: "These vertuous Principles make you worthy to be trusted with a Ladies Honour" (II,2). While speaking to Kickshaw by proxy, Decoy tells him that Lady Bornwell would not "trust" him with her "fame" until she found him "worth a woman's honour" (Vol.IV, p.64). This statement elicits: "Honour and Fame! the devil means to have A care on's credit." After

¹⁷Dobree says: "To return, however, to Shirley. In more ways than one he anticipated the later period, and perhaps his Frederick may claim to be the ancestor of the prevailing party of fops and coxcombs, the forbear of Sir Fopling Flutter, Sir Courtly Nice, Selfish, and Lord Foppington" (B. Dobree, Restoration Comedy, Oxford, 1924, p.45). In so far as the fop is concerned, the statement seems unwarranted. Novall Junior, for example, in The Fatal Dowry, appears to be a better fop than Frederick.

Lady Cockwood has caught her husband at "The Bear" with ladies of pleasure, she says: "This has been a lucky chance, Mr. Courtall; now I am absolute Mistress of my own conduct for a time" (III,3). When Lady Bornwell learns that Lord Bornwell is courting Celestina, she says: "This secures me. What would make other ladies pale with jealousy, gives but license to my wanderings" (The Lady of Pleasure III,2,p.52). Thus the commentator's statement is not altogether true.

The title of Etherege's play is self-explanatory. Unlike Lady Bornwell and Lady Love-all, Lady Cockwood does not get what she wants. In She Would if She Could, Sir Joslin Jolley, who comes up from the country and gets Mr. Rake-hell to introduce him to a lady of pleasure, recalls the situation in Hyde Park where Lord Bonville asks Trier to introduce him to a wanton lady.

As has been noticed, the Duke of Newcastle's The Humorous Lovers (acted 1667) "contains reminiscences of The Ball, Hyde Park, Love in a Maze, and Love Tricks."¹⁸ Sir Nicholas Treedle in The Witty Fair One has been mentioned as a possible source for Ninny, "a conceited poet" in Shadwell's The Sullen Lovers.¹⁹

¹⁸R. S. Forsythe, Shirley's Plays and the Elizabethan Drama, New York, 1914, p.430. He points out here other echoes from Shirley in Newcastle's works.

¹⁹A. S. Borgman, op. cit., p.126, n.16.

True, Sir Nicholas is a poet, but Caperwit in Love in a Maze is Shirley's poetaster supreme, who, like Ninny, inflicts his verses upon every one whom he meets. Ninny's companion, Woodcock, "a familiar loving coxcomb that embraces and kisses all men," also suggests Caperwit's associate, Sir Gervase Simple. The scene (IV,1) in which "Ninny and Woodcock sing and repeat together" bears a resemblance to the scene where Caperwit and Simple recite poetry to each other and kiss (II, 2, pp.301,302).

In Shadwell's The Humourists (III) "The return of Sir Richard Loveyouth in disguise recalls the coming of Bonavent in Hyde Park.²⁰ Having been away for years, he announces to Lady Loveyouth his own death, becomes her usher in order to get evidence for a divorce, and eventually tells her that "she must forever remain a stranger to him." However, the same situations occur in Southerne's The Fatal Marriage, or the Innocent Adultery. Biron returns in disguise after an absence of seven years, to find his wife has married the day before, but the author states in the preface that he has taken "the misfortune of a woman's having innocently two husbands at the same time" from Mrs. Behn's novel, The Fair Vow-Breaker.²¹

²⁰Ibid., p.139.

²¹Plays Written by Thomas Southerne, London, 1774, vol. II, p. 182.

III

Though Hyde Park has been mentioned as having anticipated Congreve's The Way of the World, it has almost no resemblance to Congreve's masterpiece. In Shirley's play Hyde Park is the scene of action in both the third and fourth acts; Congreve chose St. James's Park for the scene of social life in his second act. There he has Millamant make her entry "i'faith, full sail, with her fan spread and her streamers out, and a shoal of fools for tenders."²² An index of her character contains "some humours that would tempt the patience of a Stoic" (I,1); "She has wit" (I,2) and uses her lovers with "insolence" (I,2). Similarly before her entrance Carol is spoken of as a "very Tyrant over men" (I, line 52); "She has a leering wit"

²² Congreve uses the same imagery in Love for Love, (III,3). It is Elizabethan, occurs again and again, and appears to have a derogatory meaning. Shirley has Bovaldo say: "Would any durst send to me such a virgin pinnacle, rigged and gay with all her flags" (Love's Cruelty III,1,p.225). Perhaps the most elaborate of this kind occurs in Samson Agonistes:

But who is this, what thing of Sea or Land?
 Female of sex it seems,
 That so bedeckt, ornate, and gay,
 Comes this way sailing
 Like a stately Ship
 Of Tarsus, bound for th' Isles
 Of Javan or Gadier
 With all her bravery on, and tackle trim,
 Sails fill'd, and streamers waving,
 Courted by all the winds that hold them play,
 An Amber sent of odorous perfume
 Her harbinger, a damsel train behind;
 Some rich Philistian Matron she may seem,
 And now at nearer view, no other certain
 Than Dalila thy wife (lines 710-725).

(I, line 160). Millamant says to Mirabell: "One's cruelty is one's power; and when one parts with one's cruelty, one parts with one's power" (II,2). She adds: "Lord what is a lover, that it can give? Why one makes lovers as fast as one pleases, and they live as long as one pleases, and they die as soon as one pleases; and then if one pleases, one makes more" (II,2). Carol says: "I Dispose my frownes, and favours like a Princesse Deject, advance, undo, create again" (I, lines 392-395).²³ Millamant says: "sometimes to converse with fools is for my health" (II,2). Carol has encouraged some "for sport," and she must "jeere my suitors....For I must have my humor, I am sicke else" (II, lines 343-346). Mirabel tells Millamant that a man could not win a woman by plain-dealing and sincerity" (II,2).

Fairfield explains to his sister his stratagem for winning Carol and adds: "I have no other care cure left" (II, line 69). After Millamant jeers at Mirabell for asking her "to be serious," she said: "What with that face? no, if you keep your countenance, 'tis impossible I should hold mine" (II,2). It will be recalled Carol ridicules Fairfield's face under somewhat similar conditions, and adds: "I am an Infidell to use him thus" (III, line

²³In both instances, they are echoing Agripyne, who said: "Our glory is to hear men sigh whilst we smile, to kill them with a frown, to strike them dead with a sharp eye, to make you this day wear a feather, and tomorrow a sick nightcap" (Old Fortunatus, III, 1).

355). Millamant ridicules Mirabel for "constancy" and said: "I must laugh...though I grant you 'tis a little barbarous" (III,3). Each knows when she has carried her raillery far enough. After Millamant has satirized his face, she says: "Well, Mirabell, if ever you will win me woo me now" (II,2). Carol says: "I know you love me still, do not refuse me. If I goe once more backe, you nere recover me" (V, lines 293-295). Both women affect an indifference toward love, a social fashion which Celestina,²⁴ the complement of Carol, explains: "'Tis the chief principle to keep your heart Under your own obedience; jest but love not" (Lady of Pleasure II,2,p.30).

The apparent coldness of each upon agreeing to marry is noticeable. Millamant says: "I won't be kissed...here, kiss my hand though" (IV,1); Carol declares: "My hand and heart, this shall suffice till morning" (V, line 300). When Carol comes into the Park just before the races, Mistress Bonavent tells her she looks as though she "had wept." She brushes the remark aside with "I weepe! For what?" (IV, line 107). She flirts with Lord Bonville and Venture, bets on the races, and in fact she is the life of the party. With Carol the social code of indifference is outwardly well studied, whereas with Millamant it has become altogether real.

²⁴A. Nicoll says "The Lady of Pleasure contains an interesting study of a woman type later to occupy many comedies; Celestina has many of the features of heroines in the comedy of manners" (The British Drama, New York, 1925, p. 166).

Shirley took infinite pains in portraying Carol as a study in the social pose. Schelling says:

The heroine, Carol, is an excellent example of the witty, free spoken but virtuous lady of fashion; and the conduct of Fairfield's courtship of her, a match of wits in which the end is a drawn game, reminds one of many like situations to come in the 25 dramas of the next age when Shirley was forgotten.

In the marriage agreement between Millamant and Mirabell there is an echo of similar covenants in the Elizabethan drama. Shirley has one in Love Tricks (1625) and another in Hyde Park. In speaking of the witty lovers in Habington's The Queen of Arragon, Genest says: "The courtship between them has considerable merit, and the articles of marriage which Oniate proposes, may possibly have suggested to Congreve the scene between Mirabell and Millamant" (IV, p.111).²⁶

²⁵F. E. Schelling, The English Drama, New York, 1914, p.208.

²⁶There appears to be a growing tendency on the part of women in the late Caroline period toward complete emancipation. Julietta in Hyde Park broke her engagement with Trier because she resented the trial to which he subjected her. In Ford's The Fancies, Chaste and Noble (III,3) Clarella says to Romanello: Spruce signor, if a man may love so many, Why may not a fair lady have like privilege of several subjects.

In Ford's The Lady's Trial (V,2) Spinella says to her husband Auria: "Women's faults subject to punishments, and men's applauded Prescribe no laws in force." In Habington's The Queen of Arragon (IV,1) where Cleantha and Oniate discuss the "articles," she asks:

Or, if our sex should warrant it by custom,
To play at tennis, or run at the ring,
Or any other martial exercise:
I fear me, scrupulous sir, you will condemn it
As dangerous to my honour?

...the ... of ...

...in ...

The ... of ... is ...

...in the ...

...and ...

...The ...

...there is ...

The last play to be considered in which there is a reflection of Hyde Park is Farquhar's The Constant Couple.

While Vizard and Standard, suitors to Lady Lurewell, are strolling in "The Park," they meet Sir Harry Wildair, who has just returned from travel and is eager for news. He asks:

What lord has lately broke his fortune at the Groom-porters? or his heart at Newmarket for the loss of a race?²⁷ What wife has been lately suing in Doctor's Commons for Alimony? or what daughter run away with her father's valet? What beau gave the noblest ball at the Bath, or had the finest coach in the ring?

(I,1).²⁸

²⁷Horse racing enthusiasts appear in Shadwell's The True Widow and in the Duke of Newcastle's The Man of New-market. In Shadwell's play Prig says: "There are three matches to be run at New-market; I'll bet money on every one of 'em; I'll hold you six to four of the gelding against the mare; gold to silver on the bay Stone-horse against the Flea-bitten" (III,1). Shirley is supposed to have assisted Edward Howard in his plays, according to a vague reference in The Sessions of the Poets, to the tune of Cook Laurel. Poems on Affairs of State (the sixth edition), 1710, I, p.206. When "Ned Howard...commended the Plot of his Play,"

Such Arrogance made Apollo stark mad;

But Shirly endeavour'd t'appease his Choler,

By owning the Play, and swearing the Lad

In Poetry was a very pert Scholar.

John Evelyn's Diary for the 9th and 10th October, 1671 has this entry: "I went...with Mr. Treasurer, to Newmarket...where I saw the great match run between Woodcock and Flatfoot, belonging to the King, and to Mr. Eliot, of the Bedchamber, many thousands being spectators; a more signal race had not been run for many years."

²⁸For analogues in the Elizabethan drama, see R. S. Forsythe, The Relations of Shirley's Plays to the Elizabethan Drama, New York, 1914, p.107.

80

Like Shirley's gallants, Wildair's interests are in gaming, horse racing, wenching, and dancing. When the three suitors boast of their favors from Lady Lurewell, they recall one of Shirley's favorite situations.

Not knowing that Lady Lurewell is in London at this time, Wildair asks Vizard to "recommend a friend to a pretty mistress." Eager to be rid of a rival, not to make a "trial of a mistress" as Trier did, Vizard introduces Wildair by letter to Angelica "a Woman of Honour." Like Lord Bonvile, this wild rake lays a "siege" to her chastity, thinking that she is a lady of pleasure. Lord Bonvile, outspoken in his advances, would have derided him for his modest speech concerning Angelica: "By Heaven, there's such a commanding innocence in her looks that I dare not ask the question" (II,2). Unlike Lord Bonvile, who offers Julietta no money, Wildair attempts in a tactful manner to ascertain the amount of her fee. Realizing his sinister purpose, Angelica says: "He's mad, sure!" - Sir Harry, when you have learned more with and manners, you shall be welcome again."

If Shirley had seen The Constant Couple he would have observed a striking difference in the dramatic technique in handling the situation. When Wildair and Angelica meet again, he learns from Lady Darling, Angelica's mother, that Vizard's letter mentions him as a suitor. She tells him that he may "redress" her "wrongs" either by killing "villain Vizard," who "caused all this," or by doing the "business" for which she had "entertained" him. Thus understanding his predicament,

the... of... and...
... of... and...
... of... and...

... of... and...
... of... and...
... of... and...
... of... and...
... of... and...

... of... and...
... of... and...
... of... and...
... of... and...
... of... and...

... of... and...
... of... and...
... of... and...
... of... and...
... of... and...

Wildair says: "I must commit murder or commit matrimony.... I'll marry!" (V,1). Unlike Shakespeare and Shirley, who tell nothing about the previous lives of Beatrice and Carol, this dramatist has Lady Lurewell speak of her former experiences, and he cleverly introduces a ring episode in the final scene, by which device a marriage is consummated between Lady Lurewell and Standard, her former lover.²⁹ Like other characters and situations to which attention has been called in this study, these in The Constant Couple point backward toward Shirley and his contemporaries.

²⁹In this comedy, Farquhar has shown adeptness in combining the desired elements of this time. According to his own statement:

"The scholar calls upon us for decorums and oeconomy; the courtier crys out for wit, and purity of style; the citizen for humour and ridicule; the divines threaten us for immodesty; and the ladies will have an intreague" (George Farquhar, A Discourse Upon Comedy, The Recruiting Officer and The Beaux Stratagem, ed. Strauss, Boston, 1914, p.5).

CHAPTER V
THE TEXTS OF HYDE PARK

The first edition which is here reproduced in rotograph may be found in the library of the University of Texas. With this quarto three others have been compared: a copy in the library of Congress, another in the Folger Shakespeare Library, and the present editor's personal copy. Comparison has been made with text found in Shirley's works edited by Gifford and Dyce (London, 1833). No account has been taken of the edition by Edmund Gosse (The Mermaid Series, London, 1888), because it follows very closely the Gifford-Dyce edition. All significant variations in the quartos and the Gifford-Dyce edition will be found in the footnotes. Wherever Gifford has made changes that have altered the meaning of Shirley's text, they have been commented upon in the general notes.

~~App~~revisions

- G The Gifford-Dyce edition
- C The copy in the Library of Congress
- F The copy in the Folger Shakespeare Library
- CWR The editor's personal copy

THE
SOCIETY OF THE
SIX

The Society of the Six is a very old and famous
club, and is one of the most exclusive in the world.
It was founded in the year 1582, and has since
that time been a place of great interest and
importance. The members of the Society are
all of the highest rank and quality, and are
chosen by the Society itself. The Society is
very exclusive, and only a few persons are
allowed to become members. The Society is
very old, and has a long and distinguished
history. It is one of the most famous clubs
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SOCIETY OF THE
SIX
IS A VERY OLD AND FAMOUS CLUB,
AND IS ONE OF THE MOST EXCLUSIVE
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THAT TIME BEEN A PLACE OF GREAT
INTEREST AND IMPORTANCE. THE
MEMBERS OF THE SOCIETY ARE ALL
OF THE HIGHEST RANK AND QUALITY,
AND ARE CHOSEN BY THE SOCIETY
ITSELF. THE SOCIETY IS VERY
EXCLUSIVE, AND ONLY A FEW PERSONS
ARE ALLOWED TO BECOME MEMBERS.

HIDE PARKE

A COMEDIE,

As it was presented by her Ma-
jesties Servants, at the private
house in Drury
Lane.

Written by *James Shirly.*



LONDON,
Printed by *Tho. Cotes*, for *Andrew Crooke*,
and *William Cooke.*
1637.

1. The first part of the paper is devoted to a discussion of the general principles of the theory of the structure of the atom. It is shown that the structure of the atom is determined by the laws of quantum mechanics, which are based on the principle of the uncertainty of the position and momentum of the particles.



The diagram illustrates the concept of a potential well, which is a region where the potential energy is lower than the surrounding regions. This is a fundamental concept in quantum mechanics, as it describes the behavior of particles in a confined space. The diagram shows a rectangular box with a vertical line inside, representing the potential well. The text discusses the properties of such wells and how they affect the energy levels of particles.

The second part of the paper is devoted to a discussion of the specific properties of the structure of the atom. It is shown that the structure of the atom is determined by the laws of quantum mechanics, which are based on the principle of the uncertainty of the position and momentum of the particles. The text discusses the properties of the atom, such as its size, mass, and energy levels, and how these properties are determined by the laws of quantum mechanics.

The third part of the paper is devoted to a discussion of the applications of the theory of the structure of the atom. It is shown that the theory has many practical applications, such as in the design of electronic devices and in the study of the properties of materials. The text discusses the applications of the theory and how it is used in various fields of science and technology.



TO THE RIGHT HONORABLE, HENRY EARLE OF HOL-

L A N D, Knight of the most Noble
order of the Garter, one of His Majesties
most honorable Privie Councell, Chancel-
lor of the Universitie of
Cambridge, &c.

My Lord,



10 *This Comedy in the title, is a part of your Lordships
Command, which heretofore grac'd, and made happy
by your smile, when it was presented, after a long
silence, upon first opening of the Park, is come a-
broad to kisse your Lordships Land. The applause it
once receiv'd in the action, is not considerable with
that honour, your Lordship may give it in your acceptance; that was
too large, and might with some narrow and stoicall judgement
render it suspected: But this, depending upon your censure, (to me
above many Theaters) is able to impart a merit to the Poem, and pre-
scribe opinion. If your Lordship, retir'd from businesse into a calme,
20 and at truce with those high affaires, wherein your Counsell and spi-
rit is fortunately active, vouchsafe to peruse these unworthy papers.
You not Onely give a life to the otherwise languishing numbers, but
quicken, and exalt the Genius of the Author, whose heart pointeth at
no greater ambition, than to be knowne*

My Lord

To your Name and honour

the most humbly devoted

A 2

JAMES SHIRLEY

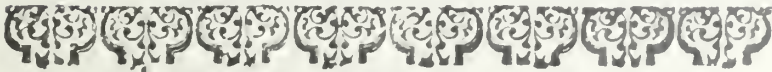
- 1-2 Honorable,) A Honourable G
5 Privie Councell) Privy Council G
16 Stoicall judgement) stoical judgment G



Persons.

THe Lord Bonvile.
 Mr. Fairefield. } amorous servants to
 Mr. Rider. } Mrs Caroll.
 Mr. Venture. }
 Mr. Lacy To Mrs Bonavent.
 Mr. Tryer To Mrs Julietta.
 Mr. Bonavent.
 Lords Page.
 Jocky.
 Servants.
 Runners.

Mrs Caroll.
 Mrs Bonavent.
 Mrs Julietta sister to Fairefield.
 Waiting Woman.
 Milke Maide. &c.



- 1 Persons) DRAMATIS PERSONAE G
- 3 Mr. Fairefield) Fairfield G
- 6 Mr. Lacy To Mrs Bonavent) Lacy suitor to mistress Bonavent G
- 7 Mr. Tryer to Mrs Julietta) Trier, suitor to Julietta G
- 8 Mr. Bonavent) Bonavent, a merchant, supposed to have been lost at sea G
- Between 8 and 9 G inserts Jarvis, servant to mistress Bonavent G
- 11 Servants) Officers G
- Between 12 and 13 G adds two lines Bagpipers; followed by Parkeepers, Servants, &c.
- 14 Mrs Bonavent) Mistress Bonavent, supposed a widow G
- After 17 G adds: Scene, London, and Hyde Park



HIDE PARKE.

The First Act.

Enter Tryer and Lacy.



Tryer, And how and how?

Lacy, The cause depends.

Tryer. No Mistresse.

Lacy. Yes, but no Wife.

Tryer. For now she is a Widdow.

Lacy. But I resolve —

Tryer. What does shee say to thee.

Lacy. Shee sayes, I know not what she sayes, but I must take another course, and yet she is —

Tryer. A creature of much sweetenesse, if all tongues
Be just in her report, and yet tis strange
Having seven yeares expected, and so much
Remonstrance of her Husbands losse at Sea,
She should continue thus.

Lacy. What if she should
Renew the bond of her devotion
For seven yeares more.

Tryer. You will have time enough,
To pay in your affection.

Lacy. Ide make,
A voyage to *Cassandra's* Temple first;

B

And

Hide Parke) Hyde Park G
The First Act) ACT I. SCENE I. G
A Street adds G
4 but I) G shifts to next line
7 tis) 'tis G
9 Husbands) husband's G
13 Ide) I would G

Hide Parke.

And marry a deform'd Maide, yet I must
Confesse she gives me a faire respect.

Tr. Has she,

A hope her Husband may be living yet?
I cannot tell; she may have a conceipt,
Some Dolphin has preserv'd him in the storme;
20 Or that he may be tenant to some Whale;
Within whose belly he may practise lent,
And feed on fish, till hee be vomited
Vpon some coast, or having scap'd the seas,
And billes of Exchange sayling, he might purpose
To foote it ore the Alpes in his returne,
And by mischance is fallen among the mife,
With whom perhappes he battens upon sleepe,
Beneath the Snow.

Tr. This were a Vagary.

La. I know not what to thinke, or is she not
30 the worse for the coy Lady that lives with her.

Tr. Her Kinswoman?

La. Such a malicious peece,
(I meane to love) tis pittie any place
But a cold Nunnery should be troubled with her,
If all maides were but her disciples, wee
Should have no generation, and the world
For want of Children in few yeares undone by't:
Here's one can tell you more, is not that *Jarvis*
The Widdowes servant.

Enter Venture and Servant.

Ven. Whether in such hast man?

Ser. I am commanded Sir to fetch a Gentleman.

Ven. To thy Mistresse? To give her a heate this morning?

Ser. I ha spied him; with your pardon — *the servant goes*

Tr. Good morrow Maister *Venture.*

(to *Lacy*)

Ven. Franke Tryer.

Tr. You looke iocund and high,

Venus has bin propitious,

I dreamt last night thou wert a Bridegrome.

Ven.

18-28 I cannot...snow) G assigns this to Lacy

21 lent) Lent G

23 scap'd) 'scap'd G

32 tis) 'tis G

38 Widdowes) widow's G

38 S. D. Enter Venture and Servant) Enter Venture and
Jarvis, meeting G

38 whether) whither G

41 ha...pardon) have...pardon G

41 pardon) S.D. the servant goes to Lacy) Goes to Lacy G

42 You) G shifts to next line

43 jocund and high) high and jocund G

Hide Parke.

Ven. Such a thing may be, the winde blowes now,
From a more happie coast,

La. I must leave you, I am sent for,

Tr. To thy Mistrisse?

La. Without more ceremony, gentlemen my service—far—
(well,

Ven. Ile tell thee, I have a Mistrisse.

Exit.

Tr. I beleeeve it

Ven. And yet I have her not.

Tr. But you have hope.

Ven. Orrather certainty.

Tr. Why, I heare she is
A very Tyrant over men.

Ven. Worse, worse,
The needle of a Diall never had
So many waverings, but she is touch'd,
And she Points onely this way now, true North;
I am her Pole.

Tr. And she your *Ursa minor*,

Ven. I laugh to thinke how other of her Rivals
Will looke when I enioy her.

Tr. Yare not yet contracted?

Ven. No she chang'd
Some amorous tokens, do you see this Diamond?
A toy she gave me.

Tr. Cause she saw you a Sparke.

Ven. Her flame of love is here, and in exchange
She tooke a chaine of Pearle.

Tr. Youle see it hang'd.

Ven. These to the wife are arguments of love,
And mutuall Promises.

Enter Lord Bonville and Page.

Tr. Your Lordship's welcome to Towne;
I am blest to see your honour in good health.

Lo. Prethee visit my Lodgings.

Tr. I shall presume to tender my humble service.

Ven. What's he?

Exit Lord and Page

Tr. A sprigge of the Nobilitie;

B 2

Thar

48 service) G shifts to next line

49 Ile) I'll G

59 Yare) You are G

61 cause) 'cause G

63 Youle) You'll G

68 S. D. Exit Lord and Page) Exeunt Lord B. and Page G

Hide Parke.

70

That has a spirit equall to his fortunes,
A gentleman that loves cleane Napery.

Ven. I guesse your meaning.

Tr. A Lady of pleasure, tis no shame for Mēn
Of his high birth to love a Wench, his honour
May priviledge more sinnes, next to a Woman
He loves a running horse, setting a side these recreations,
He has a Noble Nature, valiant, bounti full.

80

Ven. I was of his humour till I fell in love,
I meane for wenching, you may guesse a little,
By my legges, but Ile now be very honest,
And when I am married —

Tr. Then you are confident
To carry away your Mistresse from em all.

Ven. From *Ioue* himselfe, though he should practise all.
His shapcs to court her, tis impossible
She should put any trick upon me, I
Have wonne her very soule.

Tr. Her body must
Needes be your owne then.

Ven. I have a brace of Rivals
Would they were here that I might leere em,
And see how opportunely one is come,

Enter Master Rider.

90

Ile make you a little sport.

Tr. I ha bin Melancholy,
You will, expresse a favour in't.

Rid. M. Venture, The first man in my wish,
What gentleman is that?

Ven. A Friend of mine.

Rid. I am his servant, looke yee, we are friends
An't shall appeare, how ever things succeed
That I have lov'd you, and you cannot take
My Councell in ill part.

Ven. Whats the businesse?

Rid. For my part, I have

us'd

72 tis) 'tis G
75 horse,) horse. - G shifts thereby making two lines
80 Ile) I will G 82 em) them! G
84 her, tis) her; 'tis G 88 em,) them! G
89 S. D. Enter Master Rider) Enter Rider G
90 Ile) I'll G 91 ha bin) have been G
93 M. Venture,) Master Venture! G
95 servant, looke yee) servant; look you G
96 An't) And't G
98 Councell) counsel G
98 Whats) What is G

Hide Parke.

Vs'd no enchantment, philter, no devices
That are unlawfull, to direct the streame
Of her affection, it flowes naturally.

Ven. How's this? prethee observe.

Tr. I do and shall laugh presently.

Rid. For your anger

I weare a sword, though I have no desire
It should be guilty of defacing any
Part of your body, yet upon a just
And noble provocation, wherein
My Mistresse love, and honour is engaged,
I dare draw blood.

Tr. Ha, ha, ha!

Ven. A Mistresse love and honour? this is pretty.

Rid. I know you cannot

But understand me, yet I say I love you,
And with a generous breast, and in the confidence
You will take it kindly, I returne to that
I promis'd you, good counsell, come leave off
The prosecution.

Ven. Of what I prethee?

Rid. There wilbe lesse affront then to expect
Till the last minute, and behold the victory
Anothers, you may guesse, why I declare this?
I am studious to preserve an honest friendship,
For though it be my glory, to be adorn'd
With trophies of her vanquish't love.

Ven. Whose love?

Tr. This sounds as if he Jeer'd you!

Ven. Mushroompe!

Tr. What dee meane gentlemen? friends and fall out
About good Counsell.

Ven. Ile put up a gaine
Now I thinke better on't:

Tr. Tis done discretely,
Cover the nakednesse of your tooke I pray.

B 3

Ven.

- 103 S. D. Aside to Trier adds G
 109 Mistresse love) mistress' love G
 111 A mistresse love and honour) A mistress' love and
 honour in italics G
 118 wilbe) will be G 120 anothers,) another's; G
 123 vanquisht) vanquish'd G
 124 Jeer'd you!) jeer'd you. G adds here S. D. Aside to
 Venture
 124 Mushroompe) Mushroom G adds here S.D. Draws
 125 What dee meane) What do you mean G
 126 Ile) I'll G
 127 Tis) 'Tis G

Hide Parke.

130 *Ven.* Why looke you Sir. If you bestow this Councell
 Out of your love, I thanke you ; yet there is
 No great necessitie, why you should bear
 The cost of so much breath, thing's well considered.
 A Ladies love is mortall, I know that,
 And if a thousand men should love a woman
 The dice must carry her, but one of all
 Can weare the Garland.

Tr. Now you come to him.

Ven. For my owne part, I lov'd the Lady Wel,
 But you must pardon me, if I demonstrate
 There's no such thing as you pretend, and therefore
 140 In quittance of your loving, honest Councell,
 I would not have you build an ayry Castle,
 Her Starres have pointed her another way,
 This instrument will take her height. *Shewes the Ring.*

Rid. Ha.

Ven. And you may guesse what cause you have to triumph,
 I would not tell you this, but that I love you,
 And hope you will not runne your selfe into
 The cure of Bedlam, hee that weares this favour
 Hath sence to apprehend.

Rid. That Diamond.

150 *Ven.* Observe it perfectly, there are no trophies
 Of vanquish't love, I take it, comming toward you,
 It will be lesse affront, then to expect
 Till the last minute, and behold the victory
 Others.

Rid. That Ring I gave her.

Tr. Ha, ha, ha !

Ven. This was his gift to her, ha, ha, ha !
 Have patience spleene, ha, ha !

Tr. The scene is chang'd !

Rid. She wonot use me thus, she did receive it
 With all the circumstance of love.

Ven. I pitty him, my eyes runne ore, dost heare,
 I cannot choose but laugh, and yet I pitty thee.

She

- 132 thing's) things G
 133 Ladies) lady's G
 137 lov'd) loved G
 143 S. D. Shews the Ring.) Shows the diamond ring. G
 151 It will be...Others) in italics G
 153 Others) Another's G
 156 wonot) will not G
 158 Dost heare,) Dost hear? G

Hide Parke.

Shē has a leering wit, and I shall love her
More heartily for this. What dost thinke?
Poore Gentleman how he has foold himselfe. 161

Rid. Ile to her againe.

Ven. Nay, be not passionate!

A faith thou wert too confident, I knēw
It could not hold, dost thinke Ide say so much else?
I can tell thee morē, but lose her memorie.

Rid. Were it more rich *hee shewes a Chaîne*
Then that which *Cleopatra* gave to *Anthony*, *of Pearle.*
With scorne I would returne it.

Tr. She give you this Chaîne?

Rid. She shall be hang'd in chaines, ere I will keepe it. 170

Ven. Stay, stay, let my eye

Examine that——this Chaîne——

Rid. Who would trust woman after this?

Ven. The very samē

She tooke of me, when I receiv'd this Diamond.

Rid. Ha ha! you doe but iest, she wonot foole
You o'this fashion, looke a little better, one may be like an-
other.

Ven. Tis the same.

Rid. Ha, ha, I would it were, that we might laugh
At one another, by this hand I will
Forgive her, prethee tell me---ha, ha, ha!

Tr. You will carry her
From *henc* himselfe, though he should practise all
His shapcs to court her.

Rid. By this Pearle, o Rogue!
How I doe love her fort, be not dejected;
A Ladies love is mortall, one of all
Must weare the Garland, do not foole your selfe
Beyond the cure of Bedlam.

Tr. She has fitted you
With a paire of fooles Coates, as hanfomely
As any Taylor, that had taken measure.

Ven. Give me thy hand.

Tr.

- 161 dost think? dost (thou) think? G
 162 foold) fool'd G
 163 Ile) I'll G
 164 A faith) I' faith G
 165 Ide) I'd G
 174 wonot) will not G 175 better,) G shifts to next line
 176 Tis) 'Tis G
 180 carry...court her) italicized by G
 183 fort) for't G 184 Ladies) lady's G
 184 A Ladies...Bedlam) italicized by G
 187 fooles coates, as) fools' coats, (and) as G

Hide Parke.

- 190 *Tr.* Nay lay your heads together
 How to revenge it, and so gentlemen I take my leave.
Ven. She has abus'd us.
Rid. Let vs take his Councell,
 Wee can be but what we are.
Ven. A paire of credulous fooles.
Rid. This other fellow *Fairefeild* has prevail'd:
Ven. Which if hee have ———
Rid. What shall we do?
Ven. I thinke we were best let him alone.
Rid. Dee heare? Weele to her againe, youle
 Be rul'd by me, and tell her what wee thinke on her.
 200 *Ven.* She may come to herselfe, and be asham'd on't.
Rid. If she would affect one of us, for my part
 I am indifferent.
Ven. So say I too, but to give us both the canvas
 Lets walke, and thinke how to behave our selves. *Exeunt.*
 Enter *Mistresse Bonavent*, and *Mistris Carroll*.
Car. What dee meane to do with him?
Bon. Thou art:
 To much a Tyrant, the seven yeares are past,
 That did oblige me to expect my Husband
 Engag'd to Sea, and though within those limits
 210 Frequent intelligence hath reported him
 Lost, both to me, and his owne life, I have
 Bin carefull of my vow; and were there hope
 Yet to embrace him, I would thinke another
 Seven yeares no penance, but I should thus
 Be held a cruell woman, in his certaine
 Losse, to despise the love of all mankind.
 And therefore I resolve, upon so large
 A triall of his Constancy, at last
 To give him the reward of his respects;
 To me and ———
Ca. Marry him.
Bo. You have apprehended!
 220 *Ca.* No marvaile if men raile upon you then,

And

- 190 gentlemen) G shifts to next line
 190 S. D. Exit adds G
 191 abus'd) abus'd G
 198 Dee...Weele...youle) Do you...We'll...you will G
 199 Be rul'd...on her) Be rul'd...of her G
 204 Lets) Let's G
 204 G. makes Scene II. A Room in Bonavent's House
 205 dee meane) do you mean G

Hide Parke.

And doubt whether a Widdow may be sav'd,
 We Maides are thought the worse on, for your easines,
 How are poore women overseene? We must
 Cast a way our selves upon a whyning Lord
 In charity, I hope my Cousens Ghost
 Will meete, as you go to Church, or if
 You scape it then, upon the Wedding night---

Bo. Fy, Fy.

Ca. When you are both a bed and candles out.

Bo. Nay put not out the candles.

Ca. May they burne blew then, at his second kisse
 And fright him from—well I could say something
 But take your course---he's come already.

230

Enter Lacy.

Put him off, but another twelue moneth, so, so,
 Oh love into what foolish labyrinthes
 Dost thou leade us! I would all women were
 But of my minde, we would have a new world
 Quickly, I will goe studie Poetry,
 A purpose, to write verses in the praise
 Of th' Amazonian Ladies, in whom only
 Appeare true valour (for the instruction
 Of all posterity) to beate their husbands.

240

La. How you endear your servant.

Ca. I will not

Be guilty of more stay.

Enter Mr. Fairefeild.

Fa. Sweete Lady.

Ca. Y'are come in time Sir, to redeeme me.

Fa. Why Lady.

Ca. You wilbe as comfortable as strong waters,
 There's a Gentleman.

Fa. So uncivill to affront you?

Ca. I had no patience to heare him longer;
 Take his offence before you question him.

Fa. And be most happy if by any service
 You teach me to deserve your faire opinion.

250

Ca. It is not civill to cauesdrop him, but
 I'me sure he talks on't now.

C

Fa.

221 sav'd) saved G

224 whyning Lord C; whyning lover G P

225 Cousens) cousin's G

226 meete) meet (you) G

227 scape) 'scape G

233 twelve moneth, so, so) twelvemonth. (Mrs. Bonavent
 walks aside with Lacy.) - So, so adds this S. D.
within line G

238 A purpose) On purpose G

240 Appeare) appears G 243 stay G puts S.D. below this word

244 Y'are) You're G 244 Why Lady.) Why, Lady? G

245 wilbe) will be G

246 Thers's a) There's a misprint G

Hide Parke.

Fa. Of what?

Ca. Of Love, is any thing more ridiculous?

You know I never cherish that condition,
In you tis the most harsh unpleasing discord,
But I hope you will be instructed better
Knowing how much my fancy goes against it,
Talke not of that and welcome.

Fa. You retaine

260

I see your unkind temper, will no thought
Soften your heart, disdain agrees but ill
With so much beauty; if you would perswade;
Me not to love you, strive to be lesse faire;
Vndoe that face, and so become a Rebell,
To heaven and Nature.

Ca. You doe love my face then?

Fa. As heavenly prologue to your minde, I doe not
Dote like *Pigmalion* on the colours!

Ca. No you cannot, his was a painted Mistris;
Or if it be the minde you so pretend
To affect, you encrease my wonder of your folly;
For I have told you that so often.

270

Fa. What?

Ca. My minde so oppositē to all your Courtship,
That I had rather heare the tedious tales
Of Hollinghead, then any thing that trenches
On Love, if you come fraught with any
Cupids devises, keepe em for his whirligiggs,
Or lande the next edition of his Messenger,
Or post with a mad packet, I shall but
Laugh at them, and pitty you.

La. That pitty —

280

Ca. Doe not mistake me, it shall be a very
Miserable pitty without love!
Were I a man, and had but halfe that hansom'nesse,
(For though I have not love, I hate detraction,)
Ere I would put my invention to the sweate
Of Complement, to court my Mistris hand
And call her smile blessing beyond a Sunne beame;

Entreate

- 258 retain) retain, G
 273 Hollinghead) Hollinshed G
 274 Love...any) Love...any (O') G
 275 Cupids) cupid's G
 276 lande) load G
 278 laugh) G shifts this word to line above
 280 love!) love? G
 281 hansom'nesse) handsomeness G
 284 Mistris) mistress' G

Hide Parke.

Entreatē to waitē upon her, give her Rings
With wanton, or most lamentable Poetics,
I would turne thrasher.

Fa. This is a new doctrine,
From women.

Ca. 'Twill concernē your peace, to have some faith in't.

Fa. You would not be neglected.

Ca. You neglect

Your selves, the Noblenesse of your birth and nature.

By servile flattery of this jiggling,

And that coy Mistresse, keepe your priviledge

Your Masculine property.

Fa. Is there

So great a happinesse in nature!

Ca. Theres one

just a your minde; can there be such happinesse

In nature, fye upont if it were possible.

That ever I should be so mad to love,

To which I thanke my Starres I am not inclin'd,

I should not hold such servants worth my garters,

Though they would put me in security

To hang themselves, and ease me of their visits.

Fr. Y'are a strange gentlewoman I why, looke you Lady?

I am not so enchanted with your vertues

But I do know my selfe, and at what distance

To looke upon such Mistresses,

I can be scurvily conditiond, you are

Ca. As thou dost hope for any good, rayle now

But a little.

Fa. I could proyoke you.

Ca. To laugh, but not to lyē downe, why! prethēe do!

Fa. Goe y'are a foolish creature, and not worth

My services.

Ca. A loud that they may hearē

The more the merrier, Ile tak't as kindly

As if thou hadst given me the Exchange, what all this cloud

Without a shower?

C 2

Fa.

289 have) G shifts to next line

290 neglected.) neglected? G

294 Mistresse,) mistress; G

296 Theres) There is G also on the same line gives S. D.
Points to Lacy

297 just a) Just of G; can...In nature) italicized by G

298 fye upont) Fie upon't G

304 Y'are) You are G

308 I can) G shifts this to end of line above

312 y'are) you are G

313 A loud) Aloud G

314 Ile) I'll G

Hide Parke.

Fa. Y'are most ingratefull !

Ca. Good, abominable peevish, and a wench
That would be beaten, beaten blacke and blew.
And then perhaps she may have colour for't,
Come, come, you cannot scold with confidence
Nor with grace, you should looke bigge and sweare
You are no gamster, practise Dice
And Cardes a little better, you will get
Many confusions and fine curses by't.

Fa. Is not she mad ?

Ca. To shew I have my reason
Ile give you some good Councell ; and be plaine wo'ye
None that have eyes, will follow the direction
Of a blinde guide, and what dee thing of *Cupid* ?
Women are either fooles, or very wise
Take that from me, the foolish women are
Not worth your love, and if a woman know
How to be wise, she wonot care for you.

Fa. Do you give all this Councell without a Fee ?
Come, be lesse wild ! I know you cannot be
So hard of soule.

Ca. Prethee let my body alonē !

Fa. Why are you thus peremptory ? had
Your mother bin so cruell to mankind,
This heresy to love, with you had bin unborne.

Ca. My mother was no maide.

Fa. How Lady ?

Ca. She was married long ere I was borne, I take it,
Which I shall never be, that rules infallible,
I would not have you foold it'h expectation,
A favour all my Sutors cannot baost of,
Goē home and say your praier, I wonot looke
For thanks till seven yeare hence.

Fa. I know not what

To say, yes I will home and thinke a Satyre,
Was ever man leerd thus for his good will ?

Bon. The Licence wilbe soone dispatcht.

Exit.

Lac.

- 316 Y'are) You are G 317 Good,) G shifts to next line
320 scold) G shifts to next line
321 bigge) G shifts to next line
326 Ile...wo'ee) I'll...with you G
328 dee thing) do you think G
332 wonot) will not G
335 soul) S. D. Offers to take her hand adds G
338 had bin) G shifts to next line
341 rules) rule's G 342 foold it'h) fool'd in the G
343 baost) boast G 344 wonot) will not G
348 dispatcht) dispatch'd G

Hide Parke.

Lac. Leave that
To my care Lady, and let him preſume
Whom you intend to bleſſe with ſuch a gift,
Seale on your lips the aſſurance of his heart,
I have more wings then *Mercury*, expect
Your ſervant in three minutes.

Ca. Take more time !
Youle over heate your ſelfe and catch a ſurfet.

La. My nimble Lady I ha buſines, wee
Will have a Dialogue another time.

Exit.

Ca. You do intend to marry him then.

Bon. I have promiſed
To be his wife, and for his more ſecurity
This morning.

Ca. How ? this morning ?

Bon. What ſhould one
That has reſolv'd loſe time ? I do not love
Much ceremony, ſuits in love, ſhould not
Like ſuits in Law, be rack'd from tearme to tearme.

Ca. You will joyne iſſue preſently, without your counsell,
You may be ore throwne ; take heed, I have knowne wives
That have bin ore throwne in their owne caſe, and after
Non ſuited too, thats twice to be undone,
But take your courſe, ſome Widdowes have bin mortified.

Bon. And Maides do now and then meete with their match.

Ca. What is in your Condition makes you weary ?
Y'are ſicke of plenty and command, you have
Too too much liberty, too many ſervants,
Your Jeweles are your owne, and you would ſee
How they will ſhew upon your husbands wagtayle,
You have a Coach now, and a Chriſtian Livery
To waite on you to Church, and are not Catechiſe'd
When you come home, you have a waiting woman,
A Monkey, Squirrell, and a braſe of Iſlands
Which may be thought ſuperfluous in your family
When husbands come to rule. A pretty Wardrobe
A Tayler of your owne, a Doctor too

C 3

That

- 351 heart) S. D. Kisses her adds G
354 Youle...surfet) You'll...surfeit G
355 I ha) I have G
361 ceremony,) ceremony; G
366 ore throwne) o'erthrown G
366 thats) that's G
370 Y'are) You are G

Hide Parke.

That knowes your body, and can make you sicke
 It'h spring, or fall, or when you have a minde to't
 Without controule, you have the benefite
 Of talking loud and idle at your table
 May sing a wanton ditty, and not be chidde,
 Dance and goe late to bed, say your owne prayers,
 Or goe to Heaven by your Chaplaine.

Bo. Very fine.

370 *Ca.* And will you lose all this? For I *Sisley*, take thee I
 To be my Husband? keepe him still to be your servant,

Imitate me, a hundred suiters cannot

Be halfe the trouble of one husband. I

Dispose my frownes, and favours like a Princesse

Deject, advance, undo, create againe

It keepe the Subjects in obedience,

And teaches em to looke at me with distance. *Enter Venture*

Bo. But you encourage some.

and Rider,

Ca. Tis when I ha nothing else to do for sport,
 As for example.

400 *Bo.* But I am not now in tune to heare em, prethee
 Lets withdraw. *Enter.*

Ven. Nay, nay, Lady we must follow yee.

The second Act.

Bonavent. listning.

M. Bon. Musicke and revelles? they are very merry.

Enter a Servant.

By your favour Sir.

Ser. Y'are welcome.

Bon. Pray is this a dancing Schoole.

Ser. No dancing Schoole.

Bo. And yet some voyces sound like women.

Ser. Wilt please you

To taste a cup of Wine, tis this day free

As at a Coronation; you seeme

A Gentleman.

Bo. Prethee who dwels here?

Ser. The house this morning was a widdowes Sir!

Bo.

382 It'h) I'the G

389 this? For I Sisley,) this, for I Cicely, G

389 for) G shifts to next line

390 husband;) F CWR husband?) G C

401 S. D. Enter) Exeunt G

402 yee) you G

402 S. D. Exeunt Venture and Rider adds G

The Second Act) Act II. Scene I. An outer Room in

Bonavent's House adds G

S. D. Bonavent, listning) Enter Bonavent in disguise,
 listening G

2 Y'are) You are G

5 wine, tis) wine? 'tis G

Hide Parke.

But now her husbands, without circumstance
She is married.

Bo. Prethee her name.

Ser. Her name was Mistresse Bonavent.

Bo. How long since her husband dyed.

Ser. Tis two yeares since she had intelligence
He was cast away, at his departure he
Engag'd her to a seven yeares expectation
Which full expir'd this morning she became
A Bride.

Bo. What's the gentleman she has married.

Ser. A man of pretty fortune, that has bin
Her servant many yeares.

Bo. How dee meane wantonly, or does he serve for wages. 20

Ser. Neyther, I meane a Suitor.

Bo. Cry' mercy, may I be acquainted with his name.

Ser. And his person too. if you have a minde too't
Maister Lacy, Ile bring you to him.

Bo. Mr. Lacy, may be tis he, would thou' couldst helpe me to
A sight of this gentleman, I ha businesse with
One of his name, and cannot meete with him.

Ser. Please you walke in.

Bo. I would not bee intruder
In such a day, if I might onely see him.

Ser. Follow me and Ile do you that favour. *Exeunt.* 30

Enter Lacy and his Bride, Rider, and Carell,

Venture, dancing: Bo. a loofe.

Ven. Whose that peepes

La. Peepe, whose that, faith you shall dance.

M. B. Good Sir you must excuse me, I am a stranger.

La. Your tongue does walke our language, and your teete
shall do as we do, take away his Cloake

And Sword, by this hand you shall dance *Monsieur*

No pardonne moye!

Ca. Well said Maister Bridegrome, the gentleman
May perhaps want exercise.

Bo. He will not take it well.

Enter,

12 long since) long (is't) since G
20 meane) mean? G shifts to next line
22 Cry') Cry G 24 Ile) I'll G 26 I ha) I have G
28 bee intruder) be (an) intruder G 30 Ile) I'll G

Scene II. - Another Room in the Same adds G

S. D. Enter Lacy, and his bride..., and Carell...Bon. a
loofe) Enter Lacy, mistress Bonavent,...Carol, and Venture
...followed at a distance by Bonavent G

31 Whose) Who is G

31 Whose...peepes.) C; peepes?) G F CWR; G adds here
within the line S. D. bringing forward Bonavent

31 Peepes, whose that,) Peepes! whose that? G F CWR

31 Peepes, whose that. C

36 No pardonne moye!) No *pardonnez moi* G, italics retained

36 Bridegrome,) G shifts to next line

Hide Parke.

Ven. The Bridegrom's merry !

La. Take me no takes, come choose your firke
For dance you shall.

40 *M. B.* I cannot, youle not compell me.

La. I ha sworne.

M. B. Tis an affront as I am a Gentleman,
I know not how to foote your Chamber jiggies.

La. No remedy, heres a Lady longes for one vagarie
Fill a boule of Sack, and then to the Canaries.

M. B. You are circled with your friends, and do not well
To use this priviledge to a Gentlemans
Dishonour.

La. You shall shake your heeles.

50 *M. B.* I shall, Ladies tis this gentlemans desire
That I should make you mirth, I cannot dance
I tell you that afore.

Bo. He seemes to be a Gentleman and a Souldier.

Ca. Good *Mars* be not so fullen, youle do more
With *Venus* privately.

M. B. Because this Gentleman is engag'd Ile try.
Dance.

Will you excuse me yet.

La. Pray excuse me, yes any thing you'le call for.

Ca. This motion every morning will be wholsome
And beneficiall to your body Sir.

M. B. So, so.

Ca. Your pretty lump requires it.

60 *M. B.* Wheres my sword, sir I have bin your hobby horse.

Ca. You danc't something like one.

M. B. Icere on my whimsy Lady.

Bo. Pray impute it

No trespasse studded to affront you Sir,
But to the merry passion of a Bridegrome.

La. Prethee stay, weele to *Hide Parke* together !

M. B. There you meet with Morrisdancers, for
You Lady I wish you more joy, so farewell.

La. Comes, ha tother wherle, lustily boyes !

They

39 takes) G shifts to next line

40 cannot) G shifts to next line

40 youle...ha) you'll....have G

47 shall,) shall? G shifts to next line

48 tis...gentlemans) it is...gentleman's G

52 youle) you'll G 54 Ile) I'll G

54 S. D. Dance) A Dance G

56 excuse me,) excuse me; in italics G

56 you'le) you'll G 60 Wheres...sir) where's...sir? G

61 danc't) danced G 65 weele) we'll G

66 you meet) you (may) meet G

67 farewell) G shifts here from line 68 S. D. Exit

68 Comes, ha tother) Come, (let's) have t'other G

*Hide Parke.**They Dance in. Exeunt.**Enter Maister Fairefeild and his Sister Iulietta.**Iu.* You are resolv'd then.*Fa.* I have no other care left,

And if I doo't not quickly my affection
 May be too farre spent, and all physicke will
 Be cast away.

Iu. You will shew a Manly fortitude!*Fa.* When saw you Maister Tryer?*Iu.* Not since yesterday!*Fa.* Are not his visits frequent?*Iu.* He does see me sometimes!

Fa. Come I know thou lov'st him! and he will
 Deserve it, hee's a pretty gentleman.

Iu. It was your Character, that first commended
 Him to my thoughts!

Fa. If he be slow to answer it
 Hee loses me againe, his minde more then
 His fortune gain'd me to his praise, but I
 Trifle my pretious time.

Enter Tryer.

Farewell! al my good wishes stay with thee.

*Exr.**Iu.* And mine attend you! Maister Tryer.*Tr.* I come to kisse your hand.*Iu.* And take your leave.*Tr.* Onely to kis't againe!

Iu. You begin to be a stranger! in two mornings
 Not one visit, where you professe affection.

Tr. I should be surfett'd with happinesse
 If I should dwell here.

Iu. Surfets in the Spring
 Are dangerous, and yet I never heard,
 A lover would absent him from his Mistris
 Through feare to be more happy, but I allow
 That for a Complement, and dispute not with you
 A reason of your actions! y'are now welcome
 And though you should be guilty of neglect,
 My love would over-come any suspition.

D

Enter

- 68 S. D. They dance in. Exeunt.) S. D. They dance in G
 68 Scene III. A Room in Fairfield's House adds G
 S. D. Enter Maister Fairefeild and his Sister Iulietta)
 Enter Fairfield, Julietta, and Waiting-woman G
 69 care) cure G
 70 doo't) do it G
 79 then) than G
 S. D. Enter Tryer moved down a line G
 94 y'are) you are G

*Hide-Barke-hill**Enter Servant and Page.*

Tr. You are all goodnesse
With me prethee admit him!

Pa. Sir, my Lord saw you enter, and desires
To speake with you!

Tr. His Lordship shall command, where is he?

Pa. Below Sir!

Tr. Say, I instantly waite on him?

Shall I presume upon your favour Lady?

In. In what!

Tr. That I may entreate him hither, you will honour me
To bid him welcome, he is a gentleman

To whom I owe all services, and in
himselfe is worthy of your entertainment.

In. If he be yours command me!

Tr. My Lord! excuse

Enter Bon.

Lo. Nay I prevent your trouble—Lady I am
Your humble servant, pardon my intrusion
I have businesse, only I saw you enter.

Tr. Your Lordship honours me.

Lo. What gentlewoman's this.

Tr. Wy—

Lo. A Lady of pleasure, I like her eye, it has
A pretty twirle, wot-will she bid one welcome.

Tr. Be confident my Lord, sweete Lady pray
Assure his Lordship he is welcome,

In. I want words.

Lo. Oh sweete Lady your lip in silence
Speakes the best language.

In. Your Lordship's welcome to this humble roofo!

Lo. I am confirm'd.

Tr. If your knew Lady, what
Perfection of honour dwels in him,
You would be studious with all ceremony
To enter taine him! beside, to me
His Lordship's goodnes hath so flow'd, you cannot
study, what will oblige more then in his welcome!

Lo. Come, you Complement!

In.

96 S. D. Enter Servant and Page) Enter a Servant, and
whispers Trier G

97 goodnesse) goodness G has above S. D. follow here

97 me) me? S. D. Exit Ser. adds G

97 S. D. Enter Page adds G

101 on him) S. D. Exit Page adds here G

102 In what!) In what? G

107 S. D. Enter Bon.) S. D. Enter lord Bonville, and Page G

110 hano) have no G 111 Wy-) Why- S. D. Whispers him adds G

113 twirle, wot...welcome.) twirl with't;...welcome? G

119 confirm'd) Aside adds here G

124 study...oblige...then) Study...oblige (me)...than G

124 then) G shifts to next line

Hide Parke.

128. Though I want both ability and language,
My wishes shall be zealous to expresse me,
Your humble servant?

Lo. Come, that humble was
But complement in you too.

Iu. I woud not
Be guilty of dissembling with your Lordship,
I know words have more proportion
With my distance to your birth and fortune,
Then humble servant.

Lo. I doe not love these distances.

Tr. You would have her be more humble, this will try her,
If shee resist his siege, she is a brave one,
I know hee'le put her too't, he that doth love
Wisely, will see the trial of his Mistris,
And what I want in impudence my selfe,
Another may supply for my advantage,
He frame excuse!

Lo. *Franke* thou art melancholy!

Tr. My Lord I now reflected on a businesse,
Concernes me equall with my fortune, and
It is the more unhappy that I must,
So rudely take my leave.

Lo. What? not so soone.

Tr. Your honours pardon.

Iu. Are you sir in earnest!

Tr. Love will instruct you to interpret fairely,
They are affaires that cannot be dispenced with,
I leave this noble gentleman.

Iu. Hee's a stranger,
You wonot use me well, and shew no care
Of me, nor of my honour, I pray stay!

Tr. Thou hast vertue to secure all, I am confident,
Temptations will shake thy innocence,
No more then waves, that clime a Rocke, which soone
Betray their weakenesse, and discover thee,
More cleare and more impregnable
How is this?

C 2

Tr.

- 128 that humble) G italicizes humble
131 words have) words (that) have G
132 your birth) your (noble) birth G
134 humble) G shifts to next line
141 Ile) I'll G also adds Aside
150 wonot) will not G
156 How is this?) G has Julietta speak

1. The first part of the paper is devoted to the study of the properties of the function $f(x)$ defined by the equation $f(x) = \int_0^x f(t) dt$. It is shown that $f(x)$ is a constant function.

2. In the second part, we consider the function $g(x)$ defined by the equation $g(x) = \int_0^x g(t) dt$. It is shown that $g(x)$ is a constant function.

3. The third part of the paper is devoted to the study of the properties of the function $h(x)$ defined by the equation $h(x) = \int_0^x h(t) dt$. It is shown that $h(x)$ is a constant function.

4. In the fourth part, we consider the function $k(x)$ defined by the equation $k(x) = \int_0^x k(t) dt$. It is shown that $k(x)$ is a constant function.

5. The fifth part of the paper is devoted to the study of the properties of the function $l(x)$ defined by the equation $l(x) = \int_0^x l(t) dt$. It is shown that $l(x)$ is a constant function.

6. In the sixth part, we consider the function $m(x)$ defined by the equation $m(x) = \int_0^x m(t) dt$. It is shown that $m(x)$ is a constant function.

7. The seventh part of the paper is devoted to the study of the properties of the function $n(x)$ defined by the equation $n(x) = \int_0^x n(t) dt$. It is shown that $n(x)$ is a constant function.

8. In the eighth part, we consider the function $o(x)$ defined by the equation $o(x) = \int_0^x o(t) dt$. It is shown that $o(x)$ is a constant function.

9. The ninth part of the paper is devoted to the study of the properties of the function $p(x)$ defined by the equation $p(x) = \int_0^x p(t) dt$. It is shown that $p(x)$ is a constant function.

10. In the tenth part, we consider the function $q(x)$ defined by the equation $q(x) = \int_0^x q(t) dt$. It is shown that $q(x)$ is a constant function.

Hide Parke.

Tr. Farewell, I will not sin against your honours clemency
To doubt your pardon.

160 *Lo.* Well and there be no remedy I shall see you
Anon ith Parke, the Match holds, I am not willing
To leave you alone Lady.

In. I have a servant.

Lo. You have many, in their number pray write me,
I shall be very dutifull.

In. Oh my Lord!

Lo. And when I have done a fault I shall be instructed,
But with a smile to mend it.

In. Done what fault?

Lo. Faith none at all, if you but thinke so.

In. I thinke your Lordship would not willingly
Offend a woman.

170 *Lo.* I would never hurt em,
'Thas bin my study still to please those women,
That fell within my conversation.
I am very tender hearted to a Lady,
I can denie em nothing.

In. The whole sex is bound to you.

180 *Lo.* If they well considered things,
And what a stickler I am in their cause,
The common cause, but most especially
How zealous I am in a Virgins honour,
As all true Knights should be, no woman could
Deny me hospitality, and let downe,
When I desire acceffe, the rude Portcullice,
I have a naturall sympathy with faire ones,
As they do, I do! theres no hanfome woman
Complaines, that she has lost her maidenhead,
But I wish mine had bin lost with it.

In. Your Lordship's merry!

Lo. Tis because you looke pleasant,
A very hanfome Lodging, is there any
Accomodations that way.

In. Ther's a garden,
Wilt please your Lordship tast the ayre on't.

Lo. I

- 156 Farewell) G shifts to next line
 159 and) an G 160 ith) in the G
 160 holds) S. D. Exit Trier follows here G
 168 em) 'em G 169 'Thas bin) It has been G
 172 em) them G 172 sex) G shifts to next line
 173 considered) consider'd G
 181 theres) there's G 183 bin) been G
 184 Tis) 'Tis G

Hide Parke.

Lo. I meant other conveniency, but if
You please Ile waite upon you thither.

Exeunt.

Pa. You and I had better stay, and in their absence
Exercise one another.

Wait. How meane you Page.

Pa. Ile teach you away that we may follow em,
And not remove from hence.

Wa. How prethee?

Pa. Shall I begge your lip?

W. I cannot spare it.

Pa. Ile give you both mine.

W. What meanes the Child?

Pa. Because I have no upper lip, dee scorne me?
I ha kist Ladies before now, and have
Beene sent for to their Chambers.

W. You, sent for!

Pa. Yes, and beene trusted with their Cloffets too!
We are such pretty things, we can play at
All hid under a Fardingale; how long
Have you bin a waiting creature?

200

W. Not a moneth yet.

Pa. Nay then I cannot blame your ignorance,
You have perhappes your maidenhead.

W. I hope so.

Pa. Oh lamentable! away with it for shame,
Chaffer it with the Coachman, for the credit
Of your profession, do not keepe it long,
Tis fineable in Court.

W. Good Maister Page,
How long have you bin skild in those affaires?

Pa. Ere since I was in Breeches, and youle finde
Your honesty so troublesome.

210

W. How so.

Pa. When you have truck'd away your Maidenhead,
You have excuse lawfull, to put off gamesters,
For you may sweare, and give em satisfaction,
You have not what they lookt for, beside the benefit
Of being impudent as accasion serves,

D 3

A

189 Ile) I'll G

189 Exeunt) Exeunt lord B. and Jul. G

192 Ile...em) I'll...'em G

195 Ile) I'll G

196 dee) do you

197 ha) have G

201 All...Fardingale) in italics G

202 bin) been G

208 Tis) 'Tis G

209 bin skild) been skill'd G

210 Ere...youle) E'er... you'll G

214 em) 'em G

216 accasion) occasion G

Hide Parke.

A thing much in request, with waiting creatures,
 We Pages can instruct you in that quality,
 So you be tractable.

W. The boy is wild.

220 *Pa.* And you will leade me a Chase, ile follow you. *Exeant.*
Enter Carol, Rider, and Venture.

Ca. Why, did you ever thinke, I could affect
 Of all men living such a thing as you are.
 What hope, or what encouragement did I give you
 Because I tooke your Diamond, must you presently
 Bound like a ston'd horse.

Rid. Shee's a very Colt!

Ca. Cause you can put your hat of like a dancer,
 And make a better legge, then you were borne to,
 For to say truth your calfe is well amended,
 Must this so overtake me, that I must
 230 Strait fall in love w'e yee, one step to Church,
 Another into the Sheets, more to a bargain
 Y'are wide a bow, and some thing over shot.

Ven. Then this is all that I must trust to, you
 Will never ha me?

Ca. In my right minde, I thinke so.
 Why, prethee tell me what I should do with thee?

Ven. Can you finde nothing to do with me!

Ca. To finde any Monkey spiders, were an office
 Perhappes you would not execute!

Ven. Y'are a gipsy!
 And none of the twelue Sibills in a Tarverne,
 240 Have such a tand complexion, there be Dogges
 And Horses in the world.

Ca. They'le keepe you company!

Ven. Tell me of Spiders?

Ile wring your Monkeys necke off.

Ca. And then puzzle

Your braine to make an Elegie, which shalbe sung
 To the tune of the devill and the baker, good!

You have a pretty ambling wit in Summer,

Dec let out, or keepe for your owne

Riding,

220 And...ile) An...I'll G

Scene IV. A Room in Bonavent's House adds G

222 are.) are? G 223 you) you? G

226 Cause...of) 'Cause...off G

230 w'e yee,) with you? G

232 Y'are) You are G

234 ha...so) have...so. G

237 any) my G 238 Y'are) You are

243 Ile...monkeys) I'll.. monkey's G

245 devill and the baker) Devil and the Baker in italics G

247 Dee...let out...keepe for) Do you...let (it) out...

keep ('t) for G

Hida Parke.

Riding, who holdes your stirrop, while you jump
Into a jest, to the endangering
Of your ingenious quodlibets.

Rid. Come tha'tt said enough.

Ca. To him, you would have some.

Rid. Some testimony of your love, if it please you.

Ca. Indeed I have heard you are a pretious gentleman,
And in your younger could play at trap well.

Rid. I are you well gentlewoman, by this light a devill,
Ile follow my old game of horse-rasing.

En. I could teare her Ruffe ! I wo'd thou wort
A Whore then ide be reveng'd, and bring the Prentices
To arraigne thee on Shrovetuesday, a pox upon you.

Enter Fairefeild.

Ca. A third man, a third man, two faire gamesters.

Rid. For shame lets goe !

Ca. Will you stay gentleman; you ha no more wit; *Exit.*
To venter, keepe your heads warme in any case,
There may be dregges in the bottome othe braine pan,
Which may turne to somewhat in seven yeares, and set
You up againe, now Sir.

Fa. Lady I am come to you.

Ca. It does appeare so.

Fa. To take my leave.

Ca. Tis granted Sir god buy.

Fa. But you must stay and heare a little more,
I promise not to trouble you with Courtship,
I am as weary as you can be displeased woot.

Ca. On these conditions, I would have the patience
To heare the brafen head speake.

Fa. Whether, or how I purpose to dispose
My selfe hereafter, as I know you have
No purpose to enquire, I have no great
Ambition to discourse, but how I have
Studied your faire opinion, I remit
To me, and come now only to request
That at you would grant, in lew of my true service
One boone at parting.

Ca.

- 248 Riding) riding G shifts to next line
251 tha'st) thou hast G
254 younger could) younger (days) could G
256 Ile) I'll G
257 wo'd...wort) would...wert G
258 ide...Prentices) I'd...'prentices G
261 lets) let's G
262 gentleman;...ha) gentlemen...have G
263 venter) vent G 264 othe) o' the G
268 Tis...god buy) 'Tis...good bye G
271 woot) with't G

Hide Parke.

Ca. Forboone I proceede !

Fa. But you mult sweare to p̄forme truly what
I shall desire, and that you may not thinke
I come with any cunning to deceive you,
You shall except what ere you would deny me,
And after all Ile make requett.

Ca. How's this?

Fa. But it concernes my life, or what can else
Be neerer to me that you sweare.

Ca. To what ?

290

Fa. When you have made exceptions and thought,
What things in all the world you will exempt,
From my petition, Ile be confident
To tell you my desire.

Ca. This is faire play !

Fa. I would not for an Empire by a trick
Oblige you to per forme, what should displease you.

Ca. This is a very strange request ; are you in earnest ;
Ere you begin shall I except ? tis oddes
But I may include, what you have a minde to, then
Wheres your petition ?

Fa. I will runne that hazard.

300

Ca. You will, why looke you ; for a little mirthes sake,
And since you come so honestly, because
You shannot say, I am compos'd of Marble,
I doe consent.

Fa. Sweare !

Ca. I am not come to that,
Ile first set bounds to your request, and when
I have left nothing for you worth my grant,
Ile take a zealous oath to grant you any thing.

Fa. You have me at your mercy !

Ca. First, you shannot
Desire that I should love you !

Fa. That's first, proceede !

Ca. No more but proceede, dee know what I say.

Fa. Your first exception forbid's to aske
That you should love me.

Ca.

- 281 Forboone) Fort bon in italics G
285 what ere) whate'er G 286 Ile) I'll G
291 Ile) I'll G
295 This...earnest;) 'Tis...earnest? G
296 tis) 'tis 298 Wheres) Where's G
301 shannot) shall not G 303 Ile) I'll G
305 Ile) I'll G 306 shannot) shall not G
308 proceede, dee) proceed, do you G italicizes proceed
309 forbid's) forbids G

Hide Parke.

Ca. And you are contented. 315
Fa. I must be so.
Ca. What in the name of wonder will he ask me,
 You shall not desire me to marry you.
Fa. That's the second.
Ca. You shall neither directly, nor indirectly wish me to
 lye with you,
 Have I not clipt the wings of your conceipt.
Fa. That's the third.
Ca. That's the third, is there any thing a young man would
 Desire of his Mis, when he must neither love, marry, nor lye
Fa. My suite is still untoucht. (with her, 320
Ca. Suite! if you have another suite tis out of fashion,
 Ye cannot begge my state, yet I would willingly
 Give part of that to be rid on thee.
Fa. Not one Iewell.
Ca. You wo'd not have me spoyle my face, drinke poyson,
 Or kill any body.
Fa. Goodnesse forbid that I should wish your danger.
Ca. Then you wo'd not ha me ride through the Citty naked;
 As once a Princess of *England* did through *Coventry*.
Fa. All my desires are modest.
Ca. You shall not begge my Parrat nor intreate me
 To fast, or weare a hayrie smocke.
Fa. None of these. 330
Ca. I wonot be confin'd to make me ready
 At tenne, and pray till dinner, I will play
 At gleeke as often as I please, and see
 Playes when I have a minde to't and the races,
 Though men sho'd runne *Admits* before me.
Fa. None of these trench on what I have to aske.
Ca. Why then I sweare ——— stay
 You shannot aske me before company
 How old I am, a question most untoothsome;
 I know not what to say more, Ile not be 340
 Bound from spring garden, and the Sparagus!
 I wo'not have my tongue tyde up, when Iv'e
 a minde to jeere my suitors, among which
 E
 Your

312 me,) me? G also adds Aside
 318 That's the third) in italics G
 319 Mis) mistress G 320 untoucht) untouch'd G
 321 suite tis) 'tis G drops out suite
 323 on thee) of thee G 324 wo'd) would not G
 325 your) you G 326 wo'd...ha) would...have G
 330 hayrie) C CWR; hayre F; hairy G
 331 wonot) will not G 335 sho'd) should G
 338 shannot) shall not G 340 Ile) I'll G
 342 wo'not...Iv'e) will not...I've G

Hide Parke.

Your worship shall not doubt to be remembred,
 For I must have my humor, I am sicke else;
 I will not be compeld to heare your sonnets,
 A thing before, I thought to advise you of,
 Your words of hard concoction rude Poetry
 Have much impayred my health, try sence another while
 350 And calculate some prose according to
 The elevation of our pole at *London*,
 As sayes the learned Almanacke—but come on
 And speake your minde, I ha done, I know not what
 More to except, if it be none of these
 And as you say feazable on my part,
 I sweare.

Pa. By what.

Ca. For once a kisse, it may be a parting blow;
 By that I will performe what you desire.

Pa. In few words thus receive it, by that oath
 360 I binde you, never to desire my company
 Hereafter, for no reason to affect me,
 This I am sure was none of your exceptions.

Ca. What has the man sayd?

Pa. Tis cleere, I am confident
 To your understanding.

Ca. You have made me sweare
 That I must never love you, nor desire
 Your company.

Pa. I know you will not violate,
 What you have sworne, so all good thoughts possesse you.

Ca. Was all this circumstance for this? I never *Exit.*
 Found any inclination to trouble him
 370 With too much love, why should he binde me from it,
 And make me sweare, an oath that for the present,
 I had no affection to him, had beene reasonable,
 But for the time to come, never to love,
 For any cause or reason, that may move me
 Hereafter, very strange, I know not what to thinke on't;
 Although I never meant, to thinke well on him,
 Yet to be limited, and be prescrib'd,

100Y

344 remembered) remember'd G

346 compeld) compell'd

348 concoction rude) concoction (your) rude G

353 ha) have G

358 desire) G adds S. D. Kisses him

363 Tis) 'Tis G

368 S. D. Exit shifted to line above G

376 on him) of him G

Hide Parke.

I must not doe it? twas a poore tricke in him,
But Ile goe practise something to forget it.

The third Act.

*Enter Lord Bonville, Mistresse Iulietta, Fairefield,
with their Attendants.*

Lo. Lady y'are welcome to the spring, the Parke
Lookes fresher to salute you, how the birds
On every tree sing; with more cheerefullnesse
At your accesse, as if they prophesied
Nature would dye, and resigne her providence
To you, fit onely to succcede her.

In. You expresse
A Master of all Complement, I have
Nothing but plaine humilitie, my Lord
To answere you.

Lo. But ile speake our owne English,
Hang these affected straines, which we sometimes
Practise, to please the curiosity
Of talking Ladyes, by this lippe th'art welcome,
Ile sweare a hundred oathes upon that booke,
An't please you.

Enter Tryer.

Tr. They are at it.

In. You shall not need my Lord, I'me not incredulous.
I doe beleve your honour, and dare trust
For more than this.

Lo. I wonot breakē my credit
With any Lady that dares trust me.

In. She had a cruell heart, that would not venture
Vpon the ingagement of your honour.

Lo. What? what durst thou venture now, and be plainē wo'mē

In. There's nothing in the verge of my command
That should not serve your Lordship.

Lo. Speake, speake truth and flatter not,
Vpon what security?

In. On that which you propounded sir, your honour,
It is above all other obligation,

E 2

And

378 it? twas) it, - 'twas G

379 Ile) I'll G also adds S. D. Exit

The Third Act) Act III. Scene I. G adds A Part of Hyde Park

S. D. Enter Lord Bonville, Mistresse Iulietta, Fairefield,
with either Attendants) Enter lord Bonville and Julietta G

1 y'are) you are G

9 ile) I'll G

12 th'art) thou'rt G also adds S. D. Kisses him

13 Ile) I'll G

S. D. Enter Tryer) Enter Trier, behind G

17 wonot) will not G

20 what?) G shifts to next line

21 wo'me) with me? G

24 truth) G shifts to next line

24 Upon) on G



[Faint, illegible handwritten text at the bottom of the page, possibly a signature or notes.]

Hide Parke.

And he that's truly noble will not frame it.

Lo. Vpon my honour will you lend me then
But a nights lodging.

In. How sir.

Lo. She is angry

30

I shall obtaine, I know the tricke ont, had

She yeelded at the first it had beene farall.

In. It seemes your Lordship speakes to one you know not.

Lo. But I desire to know you better Lady.

In. Better ! I should desire my Lord.

Lo. Better or worse, if you dare venture one,
He hazard t'other.

In. Tis your Lordships mirth.

Lo. Y'are in the right, tis the best mirth of all.

In. He not beleeeve my Lord you meane so wantonly
As you professe.

Lo. Refuse me if I doe not

40

Not meane? I hope you have more Charity

Then to suspect, He not performe as much,

And more than I ha said, I know my fault.

I am too modest when I undertake,

But when I am to Act let me alone.

Tr. You shall be alone no longer
My good Lord.

Lo. *Franck Tryer.*

Tr. Which side holds your honour.

Lo. I am o'thy side *Franck.*

Tr. I thinke so ! for

All the Park's against me, but 6. to 4.
Is oddes enough.

50

In. Is it so much against you.

Tr. Lady I thinke tis two, to one.

Lo. We were on even termes till you came hithēr,
I finde her yeelding, and when they doe run?

Tr. They say presently.

Lo. Will you venture any thing Lady,

Tr. Perhaps she reserves her selfe for the horse race.

In. There I may venture some what with his Lordship.

Lo. That

29 nights) night's G

30 ont,) on't; G

31 fatal) G adds at the end of the line Aside

36 Ile) I'll G

36 Tis...Lordships) 'Tis...lordship's G

37 Y'are...tis) You're...'tis G

38 Ile) I'll G 41 Then...Ile) Than...I'll G

42 ha...know) have...knew G

45 longer) S. D. Comes forward adds here G

47 so!) G shifts to next line

48 6. to 4.) six to four G 52 they doe) do they G

Hide Parke.

Lo. That was a witty one.

Tr. You will be doing.

La. You are for the footemen.

Tr. I runne with the Company.

Enter Rider, and Venture.

Ven. Ile goe your halfe.

Ri. No thanke you Iacke, would I had tennē pēeces more
On't.

Lo. Which side,

Ri. On the Irishman.

Lo. Done ! Ile maintaine the English,
As many more with you, I love to cherish
Our owne Countrymen.

Ven. Tis done my Lord.

Tr. Ile rooke for once, my Lord Ile hold you twenty more

Lo. Done with you too.

Iu. Your Lordship is very confident.

Lo. Ile lay with you too.

Tr. Lyc with her hē meanes.

Lo. Come, you shall venture something,
What gold against a kisse, but if you lose,
You shall pay it formally downe upon my lippē.

Tr. Though she should winne, it would be held extortion
To take your money.

Iu. Rather want of modesty,
A great sinne if you observe the circumstance,
I see his Lordshippe has a disposition
To be merry, but proclaime not this free laye
To every one, some women in the world
Would hold you all day.

Lo. But not all night sweete Lady.

Ven. Will you not see 'em my Lord ?

Lo. *Francē Tryar*, youle waite upon this gentlēwoman,
I must among the gamesters, I shall quickly
Returne to kisse your hand.

Tr. How dee like this gallant.

Iu. Hee's one it becomes not me to censure.

Tr. Dee not finde him coming, a wilde gentleman

60

70

80

E 2

Yea

56 witty one) G adds here Aside

60 Ile) I'll G

61 you,) G shifts to next line

62 Ile...Lord) I'll...lord G shifts to next line

63 Ile) I'll G

65 means) G adds here Aside

75 em) 'em G

78 hand) G adds here S. D. Exit

80 Dee...coming,) Do you...coming? G

58 Ile) I'll G

62 Tis) 'Tis G

64 Ile) I'll G

70 great) greater G

76 youle) you'll G

78 dee) do you G

Hide Parke

You may in time convert him.

Is. You made me acquainted with him to that purpose.

It was your confidence, Ile do what I can,

Because he is your noble Friend, and one

In whom was hid so much perfection

Of honour, for at first 'twas most invisible,

But it begins to appeare, and I do perceive

A glimring, it may breake out a flame,

I shall know all his thoughts at our next conference;

He has a secret to impart he sayes

only to me.

Tr. And will you heare it?

Is. Yes Sir, if it be honourable there is no harme in't,

If otherwise you do not doubt my innocence.

Tr. But do not tempt a danger.

Is. From his Lordship.

Tr. I do not say from him.

Is. From mine owne frailty.

Tr. I dare not conclude that ~~but from the matter~~

Of his discourse, on which there may depend

A circumstance that may not prove so happy.

Is. Now I must tell you Sir, I see your heart

Is not so just as I deserve, you have

Engag'd me to his conversation,

Provok'd by jealous thoughts, and now your feare

Betrayes your want of goodnes, for he never

was right at home, that dare suspect his Mistris,

Can love degenerate in noble breasts,

Collect the arguments, that could invite you

To this unworthy tryall, bring them to

My forehead, where you shall inscribe their names

For virgins to blush at me, if I do not

Fairely acquit my selfe.

Tr. May be not passionate.

Is. I am not Sir so guilty to be angry,

But you shall give me leave unlessse you will

Declare, you dare not trust me any further,

Not to breake off so rudely with his, Lordship.

107

8

1

83 Ile) I'll G

91 only) Only G

91 Sir,) sir; G shifts to next line

I Will heare what he meanes to say to me,
And if my counsell may prevaile with you,
You shannot interrupt us, have but patience
He keepe the story for you, and assure
My ends have no base mixture, nor my lovē
To you could bribe me to the least dishonour,
Much lesse a stranger, since I have gone to furre
By your commission, I will proccede
A little further at my perrill Sir.

Tr. I know thou art prooffe against a thousand Engins,
Pursue what waies you please.

Enter Lacy, Mistris Bonavent. and Mistris Caroll.

Lu. This morning married?

Tr. That your brothers Mistris.

Lu. She that Jeeres all within Gunshotte.

Tr. In the way of Suiters,
She is reported such a tyrant.

Lu. My Brother.

Enter Master Fairefeild.

Fa. Frank Tryer.

Lu. Brother do you know that gentlewoman?

Fa. Tis she, then you and I must seeme more familier,
And you shannot be angry.

Lu. What gentlewomans that?

Tr. She does not know thee.

Ca. Was this his reason, pray if you love me lets
Walke by that gentleman.

Lu. Master Fairefeild.

Ca. Is that well trust gentleman one of them that run

Bo. Your sweet heart.

Ca. Ha, ha, Ide laugh at that!

If you allow a bushell of salt to acquaintancē,
Pray vouchsafe two words to a bargaine while you livē,
I scarce remember him, keepe in great heart.

Enter Master Bonavent.

Lu. Oh Sir you are very well met here.

M. B. We are met indeed, Sir thanke you for your musickē.

Lu. It is not so much worth.

M. B. I made you merry Master Bridegrome.

Lu.

- 117 shannot) shall not G 118 Ile) I'll G
119 not) nor G 125 please) G adds S.D. They walk aside
125 S. D. G adds to characters that enter, and Servant
126 That...brothers) That ('s)...brother's G
126 Jeeres) jeers G shifts to next line
128 S. D. Enter Master Fairefeild) Enter Fairfield G
131 And you) S. D. (to Lacy) inserted here within the line G
131 shannot) shall not G
133 Ca. S. D. (seeing Fair. and Jul.) before speech,
Was this etc. G
133 reason,) reason? G inserts here aside
135 well trust) well-truss'd G 136 Ide) I'd G
139 heart) G adds here Aside
S. D. Enter Master Bonavent) Enter Bonavent G

'Hide Parke.'

La. I could not choose but laugh:

M. B. Be there any races here.

La. Yes Sir horse and foote.

M. B. Youle give me leave to takē my Course then?

Ca. This is the Captaine that did Dance.

150

M. B. Not so nimble as your wit, pray let me askē you a que-
I heare that gentlewoman's married. (tion,

Ca. Married without question Sir.

M. B. Dee think he has bin a forehand.

Ca. How dee meane.

M. B. In English has he plaid the forward gamester
And turnd up trump.

Ca. Before the Cards be shuffled?

I lay my life you meane a coate Card

Deale againe, you gave one to many

In the last trickē, yet Ile tell thee what I thinke:

M. B. What?

160

Ca. I thinke she and you might ha shewne more wit.

M. B. Why she and I?

Ca. She to ha kept her selfe a Widdow, and
You not to have asked me such a foolish question,

But if she had beene halfe so wise, as in

My conscience she is honest, you had mist

That excellent occasion, to shew

Your notable skill in dancing, but it pleasd

The learned destinies to put things together,

And so we separate.

M. B. Fare yee well Mistris.

170

Ca. Come hither, go to that gentleman Mr. *Fairefield.*

Bo. Prethee sweete heart who runnes?

La. An Irish and an English footeman!

Bo. Will they runne this way?

La. Just before you, I must have a bet!

Exit.

Bo. Nay, nay you shannot leave me.

Ca. Do it discretely, I must speake to him,
To ease my heart I shall burst else,

Weele expect em here, Cousen, do they runne nakēd?

Bo. That were a most immodest sight,

Ca.

149 question) G gives here S. D. Takes Car. aside

152 Dee...bin) Do you...been G

153 dee meane.) Do you mean? G

154 plaid) play'd G

155 turnd) turn'd G

158 Ile) I'll G

161 ha) have G

162 You) G shifts this word to line above

164 mist) miss'd G

166 pleasd) pleas'd G

168 separate) G gives here S. D. They come forward

168 yee) you G

169 Ca. S. D. (to Rider) before speech, Come hither etc. G

169 Fairfield) G inserts here S. D. (whispers him

174 shannot) shall not G

175 discretely) G inserts here within the line S. D.

(Exit Rider) 176 else) G gives here Aside

- 194 anon) S. D. Exeunt changed to Exeunt all but Carol and
Mrs. B. and moved up to line ending with Irish
- 197 S. D. Enter Master Fairefeild and his Sister) Re-enter
Fairfield and Julietta
- 199 S. D. Enter Tryer) Re-enter Trier; shifted up a line,
following Julietta's speech G
- 202 Sh'as) She has G 205 Ile...a) I'll...at G
- 206 most) G drops out this word 207 ha) have G
- 207 returnes) G gives at the end of this line S. D. Exeunt
Fair. and Tri.
- 208 Omnes A Teag, A Teag, make way for shame G changes this
line and adds S. D. as follows: (Within) - Make way
there! a Teague! a Teague! a Teague! Italics from Make
to the end of the line
- 208 S. D. Enter Runners, and Gentlemen) The two Runners recros
the stage, followed by lord Bonville, Venture, Bonavent, &c
Italics as indicated G

Hide Parke.

Ca. Here have bin such fellows, Cousen?

Bo. It would fright the women!

Ca. Some are of opinion it brings us hither,
Harke what a confusion of tongues there is,
Let you and I venture a paire of Gloves
Vpon their feete, Ile take the Irish.

Bo. Tis done, but you shall pay if you lose.

Ca. Heres my hand, you shall have the Gloves if you winne.

Bo. I thinke they are started.

The Runners, after them the Gentlemen

Omnes. A Teag, A Teag, make way for shame.

Lo. I hold any man forty peeces yet.

Ven. A hundred pound to ten, a hundred peeces to ten, will

No man take me?

M. B. I hold you Sir.

Ven. Well you shall see, a Teag a Teag hey.

Tr. Ha well run Irish.

Bo. He may be in a Boggé anon.

Exeunt.

Ca. Can they tell what they doe in this Noife,
Pray Heaven it do not breake into the Tombes
At Westminster, and wake the dead.

Enter Master Fairefeild and his Sister.

Fa. She's yonder still, she thinks thee a new Mistris.

Iu. I observe her.

Fa. How goe things Franke.

Enter Tryer.

Prethee observe that creature.

Tr. She leeres this way.

Fa. I ha done such a strangē cure upon her,
Sh'as sent for me, and I will entreate thee Franke
To be a witnes of my triumph, tis
Now in my power to punish all her leeres,
But Ile go to her, thou shalt keepe a distance
Only to heare, how most miraculously
I ha brought things about.

Tr. The cry returnes.

Omnes. Make way there, a Teag, a Teag, a Teag.

Enter Runners, and Gentlemen.

Ven. Forty, fifty, a hundred peeces to ten.

F

M. B.

181 hither) G gives S. D. Noise within

184 Ile) I'll G

186 G inserts here (A cry within.) A Teague! A Teague!
Make way, for shame. From first A...shame in
italics G

S. D. The Runners, after them the Gentlemen) The two
Runners cross the stage, followed by lord Bonville,
Venture, and others. G

188 Omnes. A Teague etc. G shifts this line above as
indicated

190 A hundred...me?) G puts this line in prose

192 see,) see. - G shifts to next line and inserts here
(Within)

210

M. B. I hold you.

Ven. Well you shall see, you shall see.

M. B. This gentleman does nothing but talke, he makes good No bet.

Ven. Talke ? you prate, Ile make good what I please Sir.

M. B. Make the best you can o' that.

They switch, and draw, and Exeunt.

Enter Lord.

Bon. For heavens sake lets remove.

Ca. What for a naked weapon!

Exeunt.

Lo. Fight gentlemen, y' are fine fellowes, 'tis a noble cause, Come Lady Ile discharge your feares, A Cup of Sacke, and Anthony at the Rose Will reconcile their furies.

Exeunt

Enter Fairsteild, and Tryer.

Fa. I make a doubt whether I should go to her, Vpon a single summons.

Tr. By any meanes.

Fa. What women are forbidden

They're mad to execute, the's here, be you It'h reach of her voyce, and see how I will humble her;

Enter Caroll, and Rider.

Ca. But keepe at some fit distance.

Ri. You honour me, and shall

Command me any service.

Exit.

Ca. He has gone a strange way to worke with me.

Fa. Well advis'd, observe and laugh without a noise.

Ca. I am asham'd to thinke what I must say now.

Fa. By your leave Lady ! I take it you sent for me ?

Ca. You wonnot be so impudent, I, send for you ! By Whom or when ?

Fa. Your servant——

Ca. Was a villaine if he mention'd I had any such desire, he told me indeed You courted him to entreate me that I would Be pleas'd to give you another audience, And that you swoare, I know not what confound you, You would not trouble me above six words.

Fa.

220

230

213 Ile) I'll G

214 S. D. They switch, and draw, and Exeunt) They switch, and then draw G

214 S. D. Enter Lord) G gives no S. D.

216 S. D. Exeunt) Exeunt Mrs. B. and Carol G

216 gentlemen) G shifts to next line 217 y'are) you are G

217 G gives here S. D. Exeunt Venture and Bonavent

218 Ile) I'll G

220 S. D. Exeunt) Exeunt Bonville and Julietta G

Scene II. Another Part of the Park adds G

225 It'h) In the G 228 with me) G adds here Aside

229 advis'd,) advised G also adds at the end of the line

S. D. Trier drops behind

230 asham'd) ashamed G adds at the end of the line Aside

232 wonot) will not G

Hide Parke.

Fa. You are prettily dispos'd.

240

Ca. With much adoe you see I have consented,
What is't you would say?

Fa. Nay, what is't, you would say?

Ca. Be you no prompter to insinuate
The first word of your studied Oration,
He's out on's part, come, come Ile imagine it,
Was it not something to this purpose — Lady,
Or Mistresse, or what you will, although
I must confesse; you may with justice laugh at
My most ridiculous suite, and you will say
I am a foole.

Fa. You may say any thing.

250

Ca. To come a gen, whom you have so tormented,
For nere was simple Camomile so trod on,
Yet still I grow in love, but since there is
No hope to thaw your heart, I now am desperate,
Oh give me, lend me but the silken tye,
About your legge, which some doe call a garter,
To hang my selfe, and I am satisfied, am not I a witch.

Fa. I thinke th'art past it,
Which of the furies art thou made already,
I shall depart the world, nere feare it Lady,
Without a necklace, did not you send for me.

260

Tr. I shall laugh a loud sir

Ca. What madnesse has
Posselt you? have I not sworne you know by what,
Never to thinke well of you, of all men
Living, not to desire your companie,
And will you still intrude, shall I be haunted
For ever, no place give me priviledge;
Oh man what art thou come to?

Fa. Oh woman!

How farre thy tongue and heart doe live afunder,
Come; I ha found you out, off with this vayle,
It hides not your complexion, I doe tell thee,
I see thy heart, and every thought within it,
A little peevishnesse to save your credit

270

F 2

Had

242 is't) is it G

243 *Ca.* Be you) *Car.* (Have) you G

245 on's...Ile) on's...I'll G

246-250 G italicizes following words: Lady, mistress,
although...fool

251-257 G italicizes the following words: To come...
satisfied

251 nere) ne'er G 257 satisfied) G shifts to next line

258 th'art) thou art G 259 furies) Furies G

260 nere) ne'er G 262 sir) sure G

263 Passest...sworne) G shifts this phrase to line above

264 of you) G shifts to next line

265 of all men...companie) G makes the next line

Hide Parke:

Had not beene much amisse, but this over
 Over doing the businesse it appeares
 Ridiculous. like my suite as you inferred,
 But I forgive thee and forget thy trickes
 And trillabubs, and will sweare to love thee
 Hartily; wenches must ha their wayes.

280

Ca. Pardon me *Mr.*, if I have seem'd too light,
 It was not rudenesse from my heart, but a
 Disguise to save my honour if I found
 You still incredulous.

Fa. I love thee better
 For thy Vagaries.

Ca. In vaine I see I should dissemble w'ee,
 I must confesse y'ave caught me, had you still
 Pursued the common path, I had fled from you,
 You found the constitution of women
 In me, whose will, not reason is their law,
 Most apt to doe, what most they are forbidden,
 Impatient of curbes in their desires.

290

Fa. Thou sayest right.

Ca. Oh love I am thy Captive, but I am forsworne,
 Am I not sir?

Fa. Nere thinke o'that.

Ca. Nere thinke on't.

Fa. Twas a vaine oath, and well may be dispenst with.

Ca. Oh sir, be more religious, I never
 Did violate an oath in all my life,
 Though I ha beene wilde, I had a care of that,
 An oathe's a holy obligation,

300

And never dreaming of this chance, I tooke it
 With true intention to performe your wishes,
Fa. Twas but a kisse, Ile give it thee agen.

Ca. But tis inold in that high Court already:
 I must confesse, I could looke on you now
 With other eyes, for my rebellious heart
 Is soft and capeable of loves impressiion,
 Which may prove dangerous, if I cherish it,
 Haying forsworne your love.

Fa.

- 275 businesse) business, - G
 279 Hartily) G shifts to next line
 279 ha) have G 285 w'ee) with you G
 286 y'ave) you have G 292 sayest) say'st G
 292 Captive) G shifts to next line
 294 Nere...o'that) Ne'er...of that G
 295 Twas...dispenst) 'Twas...dispens'd G
 298 ha) have G
 302 Twas...Ile) 'Twas...I'll G
 303 tis...high) 'tis...High G
 306 loves) love's G

Hide Parke.

Fa. Now I am fitted.

I have made twiggess to ierke my selfe ——— well thought on .

You shall absolve your selfe, your oath does not

310

Oblige you to performe what you excepted,

And among them, if you remember, you

Said you must have your humor you'd be sicke else,

Now if your humor be to breake your oath

Your obligation's void.

Ca. You have releev'd me !

But do not triumph in your conquest sir,

Be modest in your victory.

Fa. Will not you

Fly off againe, now Y'are at large.

Ca. If you

Suspect it, call some witnессe of my vowes,

I will contract my selfe.

Fa. And I am provided,

320

Frank *Trier* appeare, and shew thy Phinomy,

He is a Friend of mine, and you may trust him.

Ca. What summe of money is it you would borrow?

Tr. I borrow ?

Ca. This gentleman your friend has fully

Possess me with your wants, nay do not blush,

Debt is no sinne, though my owne monyes sit

Are all abroad, yet upon good security,

Which he answeres you can put in, I will

Speake to a friend of mine.

Fa. What security ?

Ca. Your selves, and two sufficient Aldermen

330

For men are mortall and may breake.

Pa. What meane you ?

Ca. You shall have fifty pounds for forty weekes

To do you a pleasure.

Fa. Youle not use me thus ?

(about)

Tr. Fare you well, you have miraculously brought thing

Ca. You worke by stratagem and Ambuscado.

Fa.

Do you not thinke your selfe a proper gentleman,

Whom by your want of haire some hold a wit too,

F 3

You

309 my selfe) G inserts here within the line Aside

318 Y'are) you're G

320 contract) F CWR; contract) G C

321 Phinomy) F CWR; Phisnomy) C; physnomy) G

322 trust him) G gives here S. D. Trier comes forward

325 Possess) possess'd G

329 Speake) G shifts this word to line above

331 Pa) Fa G

333 Youle) You'll G

334 Fare you well) G shifts to next line

334 you.. about) in italics G

- 340 You know my heart, and every thought within it
How I am caught, do I not melt like hony
It'h dogge daies, why do you looke so staring.
Fa. Do not you love me for all this?
Ca. Would I had Art enough to draw your picture,
It would shew rarely at the exchange, you have
A medly in your face of many Nations,
Your Nose is Romane, which your next debauchment,
At Taverne with the helpe of pot or candlestick
May turne to Indian flat, your lip is Austrian,
And you do well to bite it; for your Chinne
It does incline to the Bavarian poke,
350 But seven yeares may disguise it with a beard,
And make it more ill favoured; you have eyes
Especially when you goggle thus, not much
Vnlike a Jewes, and yet some men might take em
For Turkes, by the two halfe Moones that rise about em,
I am an Infidell to use him thus.
Fa. Till now I never was my selfe, farewell
For ever woman, not worth love or anger.
Ca. Dee heare one word,
I'de faine speake kindly to him,
Why dost not raile at me?
360 Fa. No, I will laugh at thee and at my selfe,
To have bin so much a foole, y'are a fine may game.
Ca. I shall foole too much, but one word more,
By all the faith and love of womankind,
Beleeve me now, it wonot out.
Fa. Farewell
When next I dote upon thee be a Monster.
Ca. Harke sir the Nightingale, there is better lucke
Comming towards us.
Fa. When you are out of breath
You will give over, and for better lucke,
I do beleeve the bird, for I can leave thee,
370 And not be in love with my owne torment.
Ca. How sir.
Fa. I ha said, stay you and practise with the bird,

Tw28

- 338 You...it) in italics G
340 It'h) I'the G
348 bite) G CWR G; bit) F
353 Jewes...em) Jew's...em G
354 Turkes...em) Turk's...em G
355 thus) G gives at the end of line Aside
358 Dee heare) Do you hear? G
358 I'de...him) G shifts to line above and adds Aside
361 bin...y'are) been...you are G
362 much) G adds here within the line Aside
364 wonot) will not G also adds at the end of line Aside
371 ha) have G

Hide Parke.

'Twas Philomel they say, and thou wert one,
I should new ravish thee.

Exit.

Ca. I must to th' Coach and weepe, my heart will break else,
I'me glad he does not see me.

*Exit.**The fourth Act.**Bonvile, Mistresse Fairefield.*

Is. Whither will you walke my Lord? you may engage
Your selfe too farre and lose your sport I

Lo. I would

Goe farther for a little sport, you meane
The horse race, they're not come into the Park yet,
I might doe something else, and returne time
Enough to winne five hundred peeces.

Is. Your Lordship had no fortune in the last match;
I wish'd your confidence a happier successe.

Lo. We must loose sometimes — hark the Nightingale?*Is.* You win my Lord I dare engage my selfe.

15

Lo. You make the *Omen* fortunate, this bird
Doth prophesie good lucke.

Is. 'Tis the first time I heard it.*Lo.* And I this spring, lets walke a little further.*Is.* I am not weary but —*Lo.* You may trust your person Lady.

Is. I were too much wicked to suspect your honour
And in this place.

Lo. This place, the place were good enough
If you were bad enough, and as prepar'd
As I, there have beene stories that some have
Strucke many deere within the Parke.

20

Is. Foule play,
If I did thinke your honour had a thought
To Venture at an unlawfull game, I should
Ha brought lesse confidence.

*Enter Tryer.**Lo.* Ha Tryer,

What does he follow us?

Is. To shew I dare

Be bold upon your vertue, take no notice

He

372 'Twas) 'Twas G374 th') the GThe fourth Act) Act IV. SCENE I. Another Part of the Park
adds GS. D. Bonvile, Mistresse Fairefield) Enter lord Bonvile,
and Julietta G6 towinee) to win G13 'Tis) 'Tis G14 lets) let's CWR G17 hono) honour C F CWR G24 S. D. Enter Tryer) Enter Trier, at a distance G

Hide Parke.

He waite him backe agen, my Lord walke forward.

Exit.

Tr. Thus farre alone? yet why doe I suspect?

*Hang jealousie tis naught, it breeds too many
Wormes in our braines, and yet she might ha suffered me,*

Enter Lacy and Mistresse Bonavent.

Master Lacy, and his bride!

Bo. I was wont to have one alwayes in my chamber.

La. Thou sha't have a whole quire of Nightingales.

Bo. I heard it yesterday warble so prettily.

La. They say tis luckie, when it is the first
Bird that salutes our eare.

Bo. Doe you beleewe it.

Tr. I am of his minde, and love a happy Augury!

La. Observe the first note alwayes

Cuckoo?

Is this the Nightingale?

Bo. Why doe you looke so?

La. Are not we married,

I wood not have beene a bachelour to have heard it.

Bo. To them they say tis fatall.

Tr. And to married men

Cuckoo is no delightfull note, I shall

Be superstitious.

Bo. Lets walke a little further.

La. I waite upon thee, harke still ha ha ha.

Exit.

Tr. I am not much in love with the broad ditty.

Enter Fairefield.

Fa. *Frank Tryer*, I ha beene seeking thee
About the Parke.

Tr. What to doe,

Fa. To be merry for halfe an houre, I finde

A scurvie Melancholy Creepe upon me,

He trye what facke will doe, I ha sent my footman

Toth' Maurice for a bottle, we shall meete him,

He tell thee to'ther story of my Lady.

Tr. He waite on you:

Fa. But that she is my sister,

Ide ha thee forsware women, but lets walke.

Enter

27 Ile) I'll G

27 S. D. Exit) Waves her hand, and exit with lord B. G

30 ha suffered) have suffer'd G 33 sha't) shalt G

38 always Cuckoo) G gives S. D. always (Within) Cuckoo

39 Is...nightingale) G assigns this speech to Lacy

44 Lets) Let's G

45 thee, harke) G gives S. D. thee. (Cuckoo again) Hark,

45 S. D. Exit) Exeunt Mrs. B. and Lacy G

47 ha) have G 51 Ile...ha) I'll...have G

53 Ile...to'ther) I'll...t'other

54 Ile) I'll G

55 Ide ha...lets) I'd have...let's G

55 S. D. Exeunt adds G

*Hide Parke.**Enter Bonavent.*

M. B. This way they marched, I hope they wonot leape
 The pale, I do not know the disposition
 Of my capring gentleman, and therefore two'not
 Be indiscretion to observe him, thinges
 Must be a little better reconcil'd,
 The Nightingale—this can presage no hurt,
 But I shall lose my Pigeons, they are in view
 Faire and farre off.

60

*Exit.**Enter Venture, and Rider.*

Ven. He must be a Pegasus that beates me.

Ri. Yet your confidence may deceive you, you will ride
 Against a Iockey, that has horse-manshippe.

Ven. A Iockey, a Iackanapes a horse-backe rather,
 A Monkey or a Mastie dogge would shew
 A Giant to him, and I were *Alexander*
 I would lay the world upon my Mare, she shall
 Run with the devill for a hundred peeces,
 Make the match who will.

70

Ri. Not I, you shall excuse me,
 Nor would I win his money.

Ven. Whose?

Ri. The devils, my gold hasburnt this 12. moneths in my
 A little of his amongst, would scorch my thighes
 And make such tinder of my linings, that
 My breeches never after, would hold money,
 But let these passe; wheres *Lacy* and his Bride?

(pocket,

Ven. They are walk't to heare the Nightingale.

Ri. The Nightingale? I ha not heard one this yearē.

80

Ven. Listen, and we shall heare one presently,
 Cuckoo.

Ven. The bird speakes to you.

Ri. No tis to you.

Ven. Now do I suspect
 I shall lose the race.

Ri. Despaire for a Cuckoo.

Ven. A Cuckoo wo'not flatter,
 His word will goe before a gentlemans

G

It'n

55 Scene II. The Same adds G

56 marched,...wonot) march'd;...will not G

58 two'not) 'twill not G 60 reconcil'd,) reconciled. G

63 Scene III. Another part of the Same adds G

67 a horse-backe) on horseback G 69 and) an G

73 devils,) devils; G shifts to next line

74 12.) twelve G

78 these...wheres) this...where's G

79 walk't) walk'd G 80 ha) have G

81 Cuckoo S. D. (Within) Cuckoo adds G

82 tis) 'tis G 84 wo'not) will not G

Hide Parke.

It'h City? tis an understanding bird
And seldome failes, a Cuckoo, Ile hedge in
My money presently.

Ri. For shame be confident.

Ven. Will you goe halfe.

Ri. Ile goe it all, or any thing.

Ven. Hang Cuckoo's then.

My Lord, *Bonvile, Lacy*, and his bride!

Enter Lo. Bon. Lacy, Mistris Fairefeild, Mistris Bone.

Lo. How now gentlemen?

Ven. Your honours servants.

Ri. Ladies, I kisse your hands.

Lo. You are the man, will run away with all
The gold anon.

Ven. Your Iockey must fly else.

Ri. Ile hold your honour thirty peeces more.

Lo. Tis done.

In. Do you ride your selfe.

Ven. I shall have the Raines in my owne hand *Lady.*

Bo. Master *Rider*, saw you not my Cousen. *Enter Caroll.*

Cry mercy she is here, I thought y'ad follow'd us.

Lo. Your kinswoman,

I shall be honoured to be your servant Lady.

Ca. Alas my Lord youle lose by't!

What?

Ca. Honour me being my servant! her's a brace
Of gentlemen will tell you as much.

Ven. But will say nothing for our credits.

Bo. You looke as you had wept.

Ca. I weepè I. For what?

Come toward the Lodge, and drinke a fillabub.

Bo. A match!

La. And as we walke, Iacke Venture thou shalt sing?

The song thou madst of h horses.

Ven. You shall pardon me.

Ri. What among friends? my Lord if you'd speake to him?

Lo. A song by all meanes, prethce, let me

Intreate it, what's the subject

La.

86 It'h...tis) In the... 'tis G

87 Ile) I'll G

89 Ile) I'll G

90 Cuckoo's) cuckoos G

91 My lord...bride!) G drops out this line

91 S. D. Mistris Fairefeild) G substitutes Julietta

94 man, will) man will G

96 Ile) I'll G

100 y'ad) you'd G

103 What?) G assigns this speech to Lord B.

104 Honour me) Honour, by substitutes G

104 her's) here's G

105 But will) G shifts to next line

110 ot'h) o'the G

112 meanes) G shifts to next line

Hide Parke.

La. Of all the running horses.

Ven. Horses and Mares put them together.

Lo. Lets ha't, come I heard you can sing rarely.

Ri. An excellent voyce.

La. A Ravishing tone.

Ven. Tis a very ballad my Lord, and a course tune.

Lo. The better, why does any tune become
A gentleman so well as a ballad, hang
Curiosity in musicke, leave those crotchets
To men that get their living with a song,
Come come beginne.

120

The Song.

Come Muses all that dwell nigh the fountaine,
Made by the winged horses heele,
Which firk'd wish his rider over each Mountaine,
Let me your galloping raptures feele.
I doe not sing of fleas, or frogges,
Nor of the well mouth'd hunting dogges.
Let me be just all praises must,
Be given to well breath'd Iilian Thrust.

130

2.

Young Constable and kill deerres famous,
The Cat the Mouse and Noddy Gray,
With nimble Pegabrig you cannot shame us,
With Spaniard nor with Spinola.

Hill climbing white-rose, praise doth not lacke,
Hansome Dunbar, and yellow lack,
But if I be just all praises must,
Be given to well breath'd Iilian Thrust.

3.

Sure Spurr'd sloven, true running Robin,
Of young shaver I doe not say lesse,
Strawbery Soame, and let Spider pop in,
Fine Brackly and brave lurching Besse.

140

Victorious too, was herring shotten,
And spit in's arse is not forgotten.

G 2

Bm

115 Lets ha't,) Let's have it; G

117 Tis...course) 'Tis... coarse G

122 G adds S. D. Vent. sings

122 The Song) SONG G

131 kill deerres) Kill Deer's G

132 Noddy) Neddy G

133 Pegabrig) Peggybrig G

135 white-rose) White Rose G

136 yellow) Yellow G

138 well breath'd) well-breathed G 139 sloven) Sloven G

140 young shaver) Young Shaver G

142 lurching) Lurching G

143 herring shotten) Herring Shotten G

Hide Parke:

*But if I be just all honour must
Be given to well breath'd Iilian Thrust.*

4.

150 *Lusty Gorge and gentlemen, harke yet,
To wining Mackarell fine mouth'd Freate,
Bay Tarrall that won the cup at Newmarket,
Thundring tempest, black dragon eake.*

*Pretious sweetelippes, I doe not lose,
Nor Toby with his golden shoes,
But if I be just, all honour must,
Be given to well breath'd Iilian Thrust.*

Lo. Excellent, how thinke you Lady?

In. I like it very well.

Ca. I never thought you were a Poet sir.

Ven. No no, I doe but dabble.

160 *Ca. You can sing early too, how were these parts
Observ'd, invisible?*

Ven. You may see Lady.

In. Good sir your pardon:

Ven. Doe you love singing, hum, la la.

Ca. Who would ha thought these qualities were in you,

Ven. Now or never.

Ca. Why I was cosend.

*Ven. You are not the first I ha cosend, shall I wash
Your faces with the drops of Helicon, I ha fancies in my head.*

Ca. Like Iupiter you want a Vulcan but

To cleave your skull, and out peepes bright Minerva.

In. When you returne Ile tell you more my Lord.

Ven. Give me a subject.

170 *Bo. Prethee Cose doe.*

Ca. Let it be how much you dare suffer for me.

Ven. Enough — hum, fa, la la.

Enter Page.

Pa. Master Venter y'are expected.

Lo. Are they come?

Pa. This halfe houre my Lord.

*Lo. I must see the Mare, you will excuse this rudenesse,
Sirra stay you and waite upon these Ladies.*

Exeunt.

Ven.

- | | | | |
|-------------------------------|------------------------------------|------------------------------|---------------------|
| 146 well breath'd) | well-breathed <u>G</u> | 147 Gorge) | George <u>G</u> |
| 150 Thundring tempest...eake) | Thundering Tempest...eake <u>G</u> | | |
| 159 early) | rarely <u>G</u> | 160 Observ'd) | Unobserv'd <u>G</u> |
| 161 la, la,) | S. D. Sings adds <u>G</u> | | |
| 162 ha) have <u>G</u> | 163 cosend) | cozen'd <u>G</u> | |
| 164 ha) have <u>G</u> | 165 Helicon) | <u>G</u> shifts to next line | |
| 166 I ha) I have <u>G</u> | 169 Ile) | I'll <u>G</u> | |
| 171 be how) be - How <u>G</u> | 173 y'are) | you are <u>G</u> | |
| 176 S. D. Exeunt) | Exit lord B. <u>G</u> | | |

Hide Parke

Ven. Tis time to make me ready,
Ladies I take this leave in prose,
You shall see me next in other feete.

Ri. I wish your fillabub were nectar Lady.

Bo. We thanke you sir, and here it comes already. *Enter*

Is. So so, is it good milke?

Milkemaide.

Bo. Of a Red Cow.

Ca. You talke as you inclin'd to a consumption,
Is the wine good?

Milk. It comes from his excellence head!

Ca. My service to you Lady, and to him
Your thoughts preferre.

Bo. A health!

Ca. No deepe one? tis lawfull for gentlewomen
To wish well to their friends.

Is. You have oblig'd me—the wishes of all happinesse
To him you heart hath chosen.

Bo. Duty now

Requires I should be willing to receive it
As many joyes to you both, when you are married.

Ca. Married?

Is. You have not vow'd to dye a virgin,
I know an humble servant of yours Lady?

Ca. Mine!

Is. Would be sorry you should be a Nunne.

Ca. Dee thinke he loves me then?

Is. I doe not thinke

He can dissemble where he does professe

Affection: I know his heart by mine;

Fairefield is my brother!

Ca. Your Brother? then the danger's not so great, but

Let us change our argument: with your pardon,

Come hither pretty one; how old are you?

Is. I am young Lady, I hope you doe not take me for a
Dwarfe.

Bo. How yong I pray then?

Pa. Foure summers since my life was question'd,
And then a Jewry of yeares did passe upon me.

© 3

C4.

177 Tis) 'Tis G

179 S. D. Exit adds G

181 S. D. Enter Milkemaide) Enter Milkmaid with a bowl G

184 excellence) Excellence' G

189 oblig'd) obliged G

190 you) your G

196 Dee) Do you G

200 great,) great; G shifts to next line

203 Lady,) lady; G shifts to next line

207 Jewry) jury G

- 210 *Ca.* Hē is upon the matter then, fiftēnē.
Pa. A game at Noddy.
Ca. You can play your Cards already it seēmē, come drinke
 A this fillabub!
Pa. I shall spoyle your game Ladies, for if there be sack
 In't it may make you flush a three.
In. The boy would seeme witty.
Pa. I hope Ladies you will pardon me, my Lord
 Commanded me to waite upon you, and
 I can doe you no better service, than
 To make you laugh.
Enter Fairefield and Tryer.
Fa. They'r here, blesse you!
Bo. Master Fairefield you are welcome.
Fa. I presume so, but howsoever it skills not.
Tr. I doe not come to borrow money.
Ca. And yet all they that doe so are no fooles,
 Money or Lands make not a man the wiser,
 I know handsome gentlemen ha paun'd
 Their cloathes,
Tr. Ile paune my skinnē too with a woman.
Ca. Wipe your mouth, here's to you sir!
Tr. Ile pledge ye quicksilver, where's your Lord?
Pa. He has left Virgo sir, to goe to Libra,
 To see the horsemen weighed.
Tr. Lady my service!
In. Brother, you interpose too farre, my Lord
 Has us'd me honourably, and I must tell you
 Some body has made a fault.
Bo. Master Fairefield!
Fa. I kisse your hand.
Tr. My Lord and you havē walk'd.
In. Yes sir.
Fa. My sister shall excuse, here's to thee and thy creame boult.
Mil. I thanke your worship.
Fa. There is more honesty in thy petticoatē
 Than twenty fatten ones.
Bo. Doe you know that?

Fa.

- 210 seeme,) seems: G shifts to next line
 211 A this) of this G
 212 Ladies,) ladies; G shifts to next line
 213 In't it...make) in it, it...make G shifts to next line
 215 I hope...laugh) G puts this into three prose lines
 218 They'r) They're G
 224 ha paun'd) have pawn'd G
 224 Their cloathes) their clothes G shifts these to line
 above
 225 Ile) I'll G
 227 Ile...ye...where's) I'll...you...where is G

Hide Parke.

Fa. I know by her pale, and she were otherwise
 T'would turne her milke, come hither let me kisse thee;
 Now I am confirm'd, he that shall marry thee
 Shall take thee a Virgin at my perill.

240

Bo. Ha you such skill in Maidenheads.

Fa Ile know't by a kisse,
 Better then any Doctor by her urinē,
 Be merry with thy Cow, farewell ! comē Franke,
 That wit and good cloathes should infect a woman.

It. Ile tell you more hereafter, pray lets heare
 Who winnes.

Tr. Your servant Ladies.

Enter Iockey and Gent.

1 What doft thinke Iockey.

2 The crack oth'field against you.

250

Io. Let em crack Nuts.

1 What weight.

2 I thinke he has the heeles.

3 Get but the start.

Io. How ever if I get within his quarters let mē alone.

3 Mounts Chevall.

Exeunt.

Confused noyse of betting within, after that a shoute.

Ca. They are started.

Enter Bonvile, Rider, Bona. Try. Fairef.

Ri. Twenty pounds to fiftene.

Lo. Tis done we'e.

Fa. Forty pounds to thirty.

Lo. Done, done, Ile take all oddes.

Tr. My Lord I hold as much.

260

Lo. Not so.

Tr. Forty pounds to twenty.

Lo. Done, done.

M. B. You ha lost all my Lord, and it wēre a Million.

Lo. In your imagination, who can helpe it ?

La. Venture had the start and keepes it.

Lo. Gentlemen you have a fine time to triumph,
 Tis not your oddes that makes you win.

Within, venture ! venture !

Exeunt, Men.

It.

239 pale, and) pail; an G

240 S. D. Kisses the Milkmaid adds G

243 Ha) Have G 244 Ile) I'll G

248 Ile...lets) I'll...let's G

249 ladies) S. D. Exeunt Fair. and Trier adds G

250 1) 1 Gent. G

250 2 oth'field) 2 Gent. o' the field ('s) G

251 1 weight.) 1 Gent. weight? G 252 2) 2 Gent. G

252 3) 3 Gent. G 253 quarters) G shifts to next line

254 3 Mounts Chevall) 3 Gent. Montez à cheval G

255 S. D. Enter etc.) Re-enter etc. G

257 Tis...we'e) 'Tis...wi'ye G 259 Ile) I'll G

263 Done, done.) G adds here S. D. Re-enter Lacy

264 M. B. ha...and) Lacy. have...an G

269 S. D. Exeunt Men.) Exeunt all but the ladies G

Hide Parke.

270

In. Shall we venture nothing oth' horses,
What oddes against my Lord?

Ca. Silke stockings.

In. To a paire of perfum'd gloves I take it.

Ca. Done!

Bo. And I as much.

In. Done with you both!

Ca. Ile have em Spanish sent.

In. The stockings shalbe Scarlet, if you choose
Your sent, Ile choose my colour.

Ca. Tis done, if *Venture*

Knew but my lay it would halfe breake his necke now,

And crying a *Jockey* hay.

a shout within.

In. Is the wind in that coast, harke the noyse.

Is *Jockey* now?

280

Ca. Tis but a paire of gloves.

Within a Jockey. *In.* Still it holds.

Enter my Lord.

How ha you sped my Lord?

Lo. Won, won, I knew by instinct,

The mare would put some tricke upon him.

Bo. Then we ha lost, but good my Lord the circumstance.

Lo. Great Iohn at all adventure and grave *Jockey*

Mounted their severall Mares, I shan'ot tell

The story out for laughing, ha, ha, ha,

But this in brieft *Jockey* was left behind,

The pittie and the scorne of all the oddes,

290

Plaid bout my eares like Cannon, but lesse dangerous.

I tooke all still, the acclamations was

For *Venture*, whose disdainfull Mare threw durt

In my old *Jockeys* face, all hopes forsaking us,

Two hundred peeces desperate, and two thousand

Oathes sent after them, upon the suddaine,

When we expected no such trické, we saw

My rider that was domineering ripe,

Vault ore his Mare into a tender slough,

Where he was much beholding to one shoulder,

300

For saving of his necke, his beast recovered,

And he by this time somewhat mortified,

Besides

270 oth') o' the G

275 Ile...em) I'll...em G

276 shalbe) shall be G

277 sent, Ile) scent, I'll G

278 And crying a Jockey) G makes this part of his S. D.

A shout within, and crying a Jockey

278 hay) G drops out this word, or shifts it to next line

281 Within a) (Within) A G

281 S. D. Enter my Lord) Re-enter lord Bonville G

282 ha) have G

284 ha...but) have...but, G

286 shan'ot) shall not G

289 all the) all; the G

290 Plaid bout) Play'd 'bout G

291 was) were G

298 ore) o'er G

319 earnest,) earnest; G inserts here S. D.
(gives him money)

324 S. D. Bagpiper plays. Lacy draws his sword adds G

325 wonot) will not G

328 ha...em) have...Tem G

Hide Parke.

Besides mortified, hath left the triumph
To his Olympick Adversary, who shall
Ride hither in full pompe on his *Bucephalus*
With his victorious bagpipe.

Ca. I would faine see how *Venture* lookes.

Bo. Hee's here, ha, ha. *Enter Venture, and Rider.*

Ven. I told you as much before, you would not
Beleeve the Cuckoo.

Ca. Why, how now sir !

Ven. And I had broke my necke in a cleane way,
Twou'd nere ha griev'd me, Lady I am yours,
Thus *Cesar* fell.

310

Lo. Not in a slough deere *Iacke*.

Ven. You shall heare further from me.

Ri. Come to Knightsbridge.

Ven. That Cuckoo was a witch Ile take my death on't. *Ex.*

Lo. Here comes the Conquerer *in triumph.*

A Bagpipe playing, and Iockey,

Bonavent. Tryer, and Fairefeild.

Lo from the Conquest of *Ierusalem*

Returnes *Vespasian, &c.* ha, ha, mer mercy *Iockey*.

Io. I told you if I came within his quarters,

Omnes. A *Iockey*, a *Iockey*.

*Exeunt all by Lacy, his Bride, Mistris
Caroll, Enter Bonavent. and the bagpiper.*

M. B. This shall be but your earnest, follow me

At pretty distance, and when I say draw,

Play me a galliard, by your favour sir,

Shall I speake a coole word with yee.

320

La. With all my heart.

M. B. You do owe me a dance if you remember,

And I will have it now, no dispute, draw !

That wonot serve your turne, come shake your heeles,

You heare a tune, I will not change my toole

For a case of Rapiers, keepe off at your perils

I ha sworne.

Bo. For heavens sake some to part em,

La. Dost heare.

H

M. B.

302 mortified) mortarified G

305 see) G shifts to next line

306 S. D. Enter Venture, and Rider) Enter Venture
covered with mud, and Rider G

307 before,) before; G shifts to next line

310 Twou'd nere ha...yours,) 'Twould ne'er have...
your's; G

313 witch Ile) witch, I'll G

314 S. D. A Bagpipe playing, and Iockey, in triumph.
Bonavent, Tryer, and Fairefeild) Enter a Bagpiper,
and Jockey in triumph, followed by Bonavent, Trier,
and Fairfield G

318 S. D. Exeunt all by...Caroll) Exeunt all but...Carol G

318 S. D. Enter Bonavent and the Bagpiper) Re-enter
Bonavent and Bagpiper G

Hide Parke.

330

M. Bo. And you may heare the bagpipē is not dumbe,
Will you to this geere, or doe you meane to try
How this will scoure you, come, come, Ile have it.

La. Hold, I will !

He dances, meane time comes in my Lord and Tryer.

M. Bo. So, now we are on even tearmes, and if
You like it not, Ile use my tother instrument.

La. Th'art a brave fellow, come your wayes.

Lo. Hold ! you shannot fight, ile underland
Your quarrell.

La. Good my Lord lets have one passe.

Bo. Your weapons shall runne through me,
And I must tell you sir, have beene injurious.

340

M. Bo. Good Lady why ? in doing my selfe right.

Bo. In wronging me.

M. B. I am not sensible of that.

Bo. Could any shame be fastned upon him
Wherein I have no share.

M. B. I was provokt
By him if you remember, and was not
Borne so unequall to him I should suffer
His poore affront.

350

Bo. This was a day of peace,
The day wherein the holy priest hath tyed
Our hearts together, *Hymen's* Tapers yet
Are burning, and it cannot be a sinne
Lesse than a sacriledge, to extinguishe them
With blood, and in contempt of heavens proceeding
Thus to conspire our separation
No Christian would prophane the marriage day,
And when all other with us joyes, could you
Intrude your selfe to poyson all our mirth,
Blast in the very bud all our happinesse
Our hopes had layd up for us.

M. B. I was a stranger,

Bo. That makes ye more uncivill, wē werē merry
Which could not offend you.

M. B. I had no thought

To

329 heare) hear G330 S. D. Draws his sword adds G331 Ile) I will G

332 S. D. He dances, meane time comes in my Lord and
Tryer) He dances, meantime enter lord Bonville and
Trier G

333 even) equal G 334 Ile...tother) I'll...t'other G

335 Th'art) Thou art G

336 shannot...Ile) shall not...I'll G

337 Lord lord,) G shifts to next line

339 sir, have) sir, (you) have G

343 provokt) provok'd G

356 bud) bud [ding] G

Hide Parke.

To violatē your mirth.

Bo. What came you for?

360

With whom had ye acquaintance, or what favour
Gave you accessē, at so unfit a time
To interrupt our calme and free delights;
You cannot plead any abuse, where you
Were never knowne, that should incite you to
Revenge it there, I take it you were never
His Rivall.

M. B. Tis confest!

Bo. What malice then

Prevail'd above your reason to pursuē us
With this injustice?

M. B. Lady, give me leave!

370

I were a villaine to be guilty of
The basenesse you accuse me? your servant
Shall quit me from intrusion, and my soule
Is my best witnesse, that I brought no malice
But unstay'nd thoughts into your rooffe, but when
I was made the common laughter, I had bin
Lesse than a man, to thinke of no returne
And had he beene the onely of my blood,
I would not be so much the shame of soldier
To have beene tam'd and suffered, and you are
Too hasty in your judgement, I could say
More, but tis dishonour to expostulate
These causes with a woman, I had reason
To call him to account, you know not all
My provocation, things are not with me as with another man;

380

Bo. How is that? the matter

May spread too farre, some former quarrell, tis
My best to reconcile em, sir I may
Be ignorant if any thing have past
Before this morning, I pray pardon me
But as you are a gentleman, let me
Prevaile, your differences may here conclude;
'Las I am part of him now, and betweene
A Widdow and his wife, if I be thus

390

H 2

De

- 361 ye) you G 367 Tis confesst) 'Tis confess'd G
 374 unstay'nd) unstain'd G 375 bin) been G
 379 suffered) suffer'd G
 380 More) more G shifts this to line above
 381 tis) 'tis G 384 me) G shifts to next line
 386 tis) 'tis G
 387 em) 'em Follows this word S. D. (aside) G
 388 ignorant) ignorant; G

Hide Parke.

Divorc'd _____

M. B. Ile be his servant.*Bo.* Sir you shew

A noble disposition, good my Lord

Compose their differences, prethee meete his friendship.

M. B. I have satisfaction, and desire his love.*La.* Th'ast done but like a gentleman, thy hand

Ile love thee while I live.

Lo. Why so all friends.

400

M. B. I meete it with a heart, and for disturbing
Your mirth to day.*La.* No no disturbance.*M. B.* Then give me but the favour
To shew I wish no sorrow to the bride,
I have a small oblation, which she must
Accept, or I shall doubt we are not friends,
Tis all I have to offer at your Wedding.*Bo.* Ha.*M. B.* There's my hand to justifie it at fit time,
Peruse it, my Lord I shall be studious
How to deserve your favour.

410

Lo. I am yours.*La.* My Lord let me obtaine, youle honour me
To night.*Mrs. Bon. Reads.*I was taken by a *Turkish* Pirate and detain'd many yeares
A prisoner in an Island, where I had dyed his Captive,
Had not a worthy Merchant thence redeemed & furnished me,
Blessed delivery.*Enter one with another Letter**Ca.* To me? from *Venture* he is very mindfull, good,
I shall make use of this.*Bo.* Till then conceale me.*Ca.* Excellent stuffe, but I must have another
Name subscrib'd.

420

Lo. Will you walke Ladies.*Ca.* Your servants waite upon you*Kc.* We humbly thanke your honour.

2. A brave sparke.

1. Sparke, he's the very Bonfire of Nobility.

*Exeunt**Tis*

394 Ile) I'll G 398 Th'ast...Ile) Thou hast...I'll G

406 S. D. Gives Mrs. B. paper adds G

407 hand) G shifts to next line

409 Peruse it) G shifts to end of line above

411 S. D. Mrs. Bonavent Reads) Mrs. B. walks aside
with the paper and reads G

413 A) a G 414 Had) had G

415 Blessed delivery) G assigns this to Mrs. B.

S. D. Enter one with another Letter) Enter a Servant
and delivers a letter to Carol G418 Till then conceal me) G introduces this with S. D.
(reading)

418 stuffe) G shifts to next line

420 Ladies) ladies? G adds here S.D. Gives money to the Keepers

421 2.) 2 Keep. 422 1.) 1 Keep.

*Hide Parke.**The fift Act.*

*Enter Lacy, Mistresse Bonavent, Bonvile, Mistresse
Fairefield, Mistresse Caroll, Tryer.*

La. My Lord you honour us.

Bo. And what we want

In honourable entertainment, we beseech
Our duties may supply in your construction.

Lor. What needes this ceremonie

La. Thon art welcome too *Franko Tryer.*

Tr. I give you thanks, and wish you still more joy sir.

Bo. Weele shew your Lordship a poore Gallery.

La. But where's my new acquaintance?

Bo. His Nagge outstript the Coaches,

Hee'll be your guest anon, feare not!

Exit 10

Ca. While they complement with my Lord, let you and I
Change a few words.

Is. As many as you please

Ca. Then to the purpose

Touching your brother, Lady,

Twere tedious to repeate, he has beene pleas'd

To thinke well of me, and to trouble you

With the discourse how I have answered it

Twere vaine, but this how ere he seeme to carry it

While you were present, I doe finde him desperate.

Is. How!

Ca. Nay I speake no conjecture, I have more
Intelligence than you imagine, you are his sister,

20

And nature binds you to affect his safety,

By some convenient Messenger send for him

But as you love him, hee doe not delay it.

Ala I shall be sorry any gentleman

Should for my sake take any desperate chance

Is. But are you serious?

Ca. Perhaps good counsell

Applied while his despaire is greene may cure him
If not?

11 2

12

The fift Act) Act V. SCENE I.

A Room in Bonavent's House adds G

S.D. Enter...Bonvile...Mistresse Fairefield) Enter...

(lord) Bonvile...Julietta G

7 Weele) We'll G 10 S.D. Exit) Exeunt al but Car. and
Jul. G

11 they) G shifts to next line

13 Touching...Lady) G shifts this above, making one line

14 Twere) 'Twere G

17 Twere...how ere) 'Twere...how'er G

19 conjecture) G shifts to next line

20 imagine) G shifts to next line

30 In. You make me wonder.
 Ca. I know the inconsiderate will blame
 Me for his death, I shall be rail'd upon
 And have a thousand cruelties throwne on me;
 But would you have me promise love and flatter him?
 I would doe much to save his life, I could
 Shew you a paper, that would make you bleed
 To see his resolution, and what
 Strange and unimitable wayes he has
 Vow'd to pursue, I tremble to thinke on em.
 There's not a punishment in fiction
 40 And Poets write enough of hell, if you
 Have read their story, but heele try the worst,
 Were it not that I feare him every minute,
 And that all halte were requisite to save him,
 You should peruse his letter.
 In. Letter? since we saw him.
 Ca. Since, I must confesse, I wondred,
 But you in this shall see I have no malice,
 I pray send for him, as I am a gentlewoman
 I have pure intention to preserve his life;
 50 And cause I see the truth of his affliction,
 Which may be yours or mine, or any bodies
 Whose passions are neglected, I will try
 My best skill to reduce him, here's M. Tryer!
 Enter Tryer.
 He now depends upon your charity,
 Send for him by the love you beare a brother.
 Tr. Will you not Chide my want of Manners gentlewomen
 To interrupt your dialogue.
 In. We ha done sir.
 Ca. I shall be still your servant.
 In. Here's a riddle; but I will doo't,
 Shall I presume upon you for a favour.
 Enter Lord.
 60 Tr. You shall impose on me a greater trouble
 My Lord, your care.
 Lo. We misse you above Lady.

38 em) 'em G 40-1 And...story) (And...story) G
 41 heele) he'll G 44 Letter? since) G shifts to next line
 45 wondred) wonder'd G 49 cause) 'cause G
 52 M. Tryer) master Trier G
 S. D. Enter Tryer) Re-enter Trier G
 56 ha) have G 58 riddle) G shifts to next line
 59 S. D. Enter Lord) Re-enter lord Bonville G
 61 your eare) G assigns this speech to Julietta, and adds
 S. D. Whispers Trier

Hide Parke.

I. My Lord I waite upon you, I beseech
Your pardon but a minute — will you doe this;
It is an office he may thanke you for,
Beside my acknowledgement.

Tr. Yes Ile goe
And yet I doe not like to be sent oft,
This is the second time.

I. Now I am for your Lordship,
What's your pleasure.

Lo. I would be your Echo Lady, and returne
Your last word — pleasure.

I. May you never want it.

Lo. This wonot serve my turne.

I. What my Lord?

Lo. This is the charity of some rich men,
That passing by some monument that stoopes
With age, whose ruines pleade for a repaire
Pitty the fall of such a goodly pile,
But will not spare from their superfluous weakh
To be the benefactor.

Fa. I acknowlede
That empty wishes are their shame, that have
Ability to doe a Noble worke,
And flye the Action.

Lo. Come! you may apply it,
I would not have you a gentlewoman of your word
Alone, they're deedes that crowne all, what you wish me
Is in your owne ability to give;
You understand me; will you at length consent
To multiply, weele point a place and time,
And all the world shall envie us.

I. My Lord!

Lo. Lord me no lords, shall we enjoy lippes upon't,
Why doe you looke as you still wondred at me,
Doe I not make a reasnable motion,
Ist onely in my selfe, shannot you share
I'the delight, or doe I appeare a Monster
Bove all mankind, you shunne my embrace thus

There

- 65 Ile) I'll G
66 oft) off G
67 time) G adds here S. D. Aside, and exit
68 Lordship) G shifts to next line
70 pleasure) in italics G
71 wonot) will not G
85 weele point) we'll 'point G
87 enjoy) join G
90 Ist...shannot) Is't...shall not G
92 embrace) embraces G

Hide Parke.

Thère be some Ladies in the world ha drawne
Cuts for me, I ha beene talked on and commended,
How ere you please to value me.

In. Did they see you thus perfectly.

Lo. Not alwayes, 'twas
Sometimes a little darker when they prais'd me,
I have the same activitie.

In. You are

Something, I would not name my Lord.

100

Lo. And yet you doe, you call me Lord, that's something
And you consider, all men are not borne to t.

In. T'were better not to have beene borne to honours,
Than forfeit em so poorely, he is truly
Noble, and best justifies his blood
When he can number the descents of vertue.

Lo. You'le not degrade me.

In. Tis not in my power

Or will my Lord, and yet you presse me strangely
As y'are a person, separate and distinct
By your high blood, above me and my fortunes
Thus low I bend, you have no noble title
Which I not bow to, they are Characters
Which we should read at distance, and there is
Not one that shall with more devotion
And honour of your birth, expresse her service,
It is my duty, where the king has seal'd
His favours, I should shew humility
My best obedience to his act.

110

Lo. So should

All handsome women that will be good subjects.

120

In. But if to all those honourable names,
That mark'd you for the peoples reverence,
In such a vitious age, you dare rise up
Example too of goodnesse, they which teach
Their knees a Complement, will give their heart,
And I among the number of the humblest
Most proud to serve your Lordship, and would refuse
No office or command, that should engage me

To

93 ha) have G

94 ha...talked) have...talk'd G

95 Howere) Howe'er G

96 they) G shifts to next line

102 T'were) 'Twere G

103 em) 'em G

104 and best) and (then) best G

106 You'le) You'll G

106 Tis) 'Tis G

108 y'are) you are G

120 peoples) people's G

Hide Parke.

To any noble tryall, this addition
 Of vertue is above all shine of State,
 And will draw more admirers ; but I must
 Be bold to tell you sir, unlesse you prove
 A friend to vertue were your honour centupled,
 Could you pile titles till you reach the Clouds.
 Were every petty Mannor you possesse
 A Kingdome, and the bloud of many Princes
 Vnited in your veynes, with these had you
 A person that had more attraction
 Then Poesie can furnish, love withall,
 Yet I, I in such infinite distance am
 As much above you in my innocence.

Lo. This becomes not.

Iu. Tis the first libertie

I ever tooke to speake my selfe, I have
 Bin bold in the comparison, but find not
 Wherein I have wrong'd vertue, pleading for it.

Lo. How long will you continue thus ?

Iu. I wish

To have my last houre witnesse of these thoughts;
 And I will hope before that time, to heare
 Your Lordship of another minde.

Lo. I know not,

Tis time enough to thinke o' that hereafter,
 Ile bee a convertite within these two daies,
 Vpon condition you and I may have
 One bout to night, nobody heares.

Iu. Alas you plunge too farre, and are within this minute,
 Further from heaven then ever.

Lo. I may live

To requite the curtesie.

Iu. Live my Lord to be

Your Countries honour and support, and thinke not
 Of these poore dreames.

Lo. I find not desire to sleepe, and I were a bed wee.

Iu. Tis not improbable my Lord but you
 May live to be an old man, and fill up

I

A

- | | |
|---|------------------------|
| 140 Tis) 'Tis <u>G</u> | 142 bin) been <u>G</u> |
| 148 Tis) 'Tis <u>G</u> | 149 Ile) I'll <u>G</u> |
| 151 Alas) Alas! <u>G</u> shifts to next line | |
| 154 To) to <u>G</u> shifts this to line above | |
| 155 Countries) country's <u>G</u> | |
| 156 find not) <u>G</u> shifts to next line | |
| 157 and...wee) an...with you <u>G</u> | |
| 158 Tis) 'Tis <u>G</u> | |

185 yours desirers) your's desires G
186 desperate) G adds here S. D. Aside
187 dee) do you G
188 Ile...thee) I'll...you G assigns this to Julietta
189 not,) not; G shifts to next line
188 S.D. Enter againe with Carol) Re-enter Julietta with
Carol G
189 S.D. above shifted down one line G
190 Shees...agen,...in't) She's...again;...in it G
191 twas) 'twas G

160

A seat among the grave Nobility,
When your colde bloud shall starve your wanton thoughts,
And your slow pulse beat like your bodies knell,
When time hath snow'd upon your haire, oh then,
Will it be any comfort to remember
The sinnes of your wild yonth, how many wives,
Or virgins, y'ave dishonour'd in their number,
Would any memory of me (should I
Be sinfull to content) not fetch a teare,

170

From you perhaps a sigh to breake your heart,
Will you not wish then you had never mixt
With Atheists, and those men whose wits are vented
In oathes and blasphemy, now the pride of Gentlemen,
That strike at heaven, and make againe of thunder.

Lo. If this be true? what a wretched thing should I
Appeare now, if I were anything but a Lord,
I do not like my selfe, give me thy hand
Since there is no remedy, be honest! theres no harme
I'this I hope, I wonot tell thee all

180

My minde at once, If I doe turne Carthusian,
And renounce flesh upon this, the devill is like
To ha the worst ont - but I am expected.

In. My Lord ile follow yee.

Enter Fairefeild, and Tryer.

Brother welcome?
Sir we are both oblig'd to you
A Friend of yours desires some private conference.

Fa. With me?

In. He does not looke so desperate; how dee brother?

Fa. Well--- doft not see me?

Ile come to thee presently.

Exit.

Enter againe
with Caroll.

Fa. What's the meaning?

Tr. Nay I know not, She is full of mysteries a late;

190

Shes here agen, there is some trick in't.

In. Brother I sent for you, and I thinke 'twas time;

Pray hearken to this gentle woman, she will

Give you good counsell, you and I withdraw sir.

Exeunt.

Tr. Whither you please,

Inl. and Try.

Ca.

166 y'ave) you have G

172 now...gentlemen) (now...gentlemen) G

173 againe) a game G 174 true? what) true, what G

176 my selfe) myself. - G shifts to next line; also adds
S. D. Aside

178 there is no remedy) there's no remedy G also shifts to
next line

179 I'this I hope) in this, I hope G shifts to next line

179 wonot) will not G 180 once,) once: G shifts to next
line

180 And renounce) and renounce G shifts to next line

180 the devill...To ha) The devil...to have G shifts to
next line

182 the worst ont) The worst on't G

183 Ile...yee) I'll...you G

Hide Parke.

Ca. Y'are a strange gentleman,
 Alas, what doe you meane? is it because
 I have dealt justly with you, without flattery
 Tould you my heart, youle take these wicked courses?
 But I am loath to chide, yet I must tell you
 Y'are too, too blame, alas you know affection
 Is not to be compeld, I have bin as kinde
 To you as other men, nay I still thought
 A little better of you, and will you
 Give such example to the rest,
 Because forsooth, I doe not love you,
 Will you be desperate?

Fa. I will be desperate!

Ca. 'Twere a fine credit for you, but perhappes
 Youle go to hell to be reveng'd o me,
 And teach the other gentlemen to follow yee,
 That men may say 'twas long of me and raile at
 My unkindnesse, is this all your Christianity?
 Or could you not prosecute your impious purpose,
 But you must send me word on't, and perplex
 My conscience with your devilish devises
 Is this a letter to be sent a Mistress?

Fa. I send a letter?

Ca. You were best deny your hand.

Fa. My names subscrib'd, who has done this?
 Rivers of hell I come, *Charon* thy Oare
 Is needlesse, I will swim unto the shoare,
 And beg of *Pluto*, and of *Proserpine*,
 That all the damned torments may be mine,
 With *Tantalus* Ile stand up to the chin
 In waves, upon *Ixions* wheele Ile spin
 The sisters thread, quail *Cerberus* with my groane,
 And take no Phisicke, for the rowling stone
 Ile hang my selfe, a hundred times a day.

Ca. There be short daies in hell.

Fa. And burne my selfe as often if you say
 The word.

Ca. Alas not I.

I 2

Fa.

- 194 Y'are) You are G
 197 Tould...youle) Told...you'll G
 199 Y'are too, too blame,) You are to blame; G
 200 compeld,...bin) compell'd;...been G
 205 Will you) will you G shifts this to line above
 205 I will) Will I G
 207 Youle...o me) You'll...on me G
 208 yee) you G
 215 letter?) G adds S.D. Gives him the letter
 216 names) name G 221 Ile) I'll G
 222 Ixions...Ile) Ixion's...I'll G
 225 Ile hang) I'll drown G (hang in C,F,P)
 217-225 in italics G
 227 And...The word) in italics G



Hide Parke.

- Fa. And if I ever chance to come
 230 Within the Confines of *Flizim*,
 The amazed Ghosts shall bee agast to see,
 How I will hang my selfe on every tree,
 Heres a strange resolution. *Yours till his necke be*
broke, Fairefeild.
 Ca. Is it not?
 Whither is fled your piety I but fir
 I have no meaning to exasperate
 Thoughts that oppose your safety, and to shew
 I have compassion, and delight in no
 Mans ruine, I wil frame my selfe to love you.
 Fa. Will you? why thanke you I.
 240 Ca. Heres my hand I will;
 Be comforted, I have a stronger faith.
 Fa. I see then you haue charity for an need.
 Ca. Ile lose my humour to preserve a life,
 You might ha met with some hard hearted Mistresse,
 That would a suffred you to hang or drowne
 Your selfe.
 Fa. I might indeed.
 Ca. And carried newes
 To the distressed Ghosts, but I am mercifull,
 But doe not you mistake me, for I do not
 This out of any extraordinary
 250 Former good will, only to save your life.
 There be so many beames convenient,
 And you may slip out of the world before
 We are aware, beside you dwell to neere
 The River, if you should be melancholy
 After some tides, you would come in, and be
 More talkt off then the Pilchards, but I ha done :
 You sha'not go to hell for me, I now
 Am very serious, and if you please
 To thinke well of me instantly weele marry,
 260 Ile see how I can love you afterward,
 Shal's to the Priest?
 Fa. By your good favour, no
 I am in no such tunc.

233 Yours...Fairefeild) Your's G has this follow as
indicated

234 Heres) Here's G

242 an) a G

243 Ile) I'll G

244 ha) Have G

245 would a suffred) would have suffer'd G

253 neere) near G

256 talkt off then...has) talk'd of than...have G

257 sha'not) shall not G 259 weele) we'll G

260 Ile) I'll G

261 Shal's) Shall we G

Hide Parke.

Ca. You doe suspect
I jeere still? by my troth I am in earnest.

Fa. To save my life you are content to marry me,
Yes.

Ca. To save thy life, I will not be troubled with thee!
How?

Fa. No Madam jeere all, I am now resolv'd,
Talke, and talke out thy heart, I wo't not lose
My selfe a scruple, ha you no more letters,
They're pretty mirth, wou'd I knew who subscrib'd
My name. I am so farre from hanging of my selfe, 270
That I will live yet to be thy tormenter,
Vertue I thanke thee for't, and for the more
Security, Ile never dote againe;
Nor marry, nor endure the imaginations
Of your fraile sex, this very night I will
Be fitted for you all, Ile geld my selfe,
'Tis something lesse then hanging, and when I
Have carv'd away all my concupiscence,
Observe but how Ile triumph, nay Ile doo't,
And there were no more men in the world. 280

Ca. Sir, sir, as you love goodnes
Ile tell you all, first heare me, and then execute,
You wonot be so foolish, I doe love you.

Fa. I hope so, that I may revenge thy peevishnes.

Ca. My heart is full, and modesty forbids
I should use many words, I see my folly,
You may be just, and use me with like cruelty,
But if you doe I can instruct my selfe,
And be as miserable indeed as I
Made you in supposition, my thoughts
Point upon no sensuality, remit 290
What's past, and I will meete your best affection,
I know you love me still, do not refuse me.
If I goe once more backe, you nere recover me

Fa. I am as ticklish.

Ca. Then lets clapt up wisely,
While we are both i'th humor, I do finde

I 3

A

264 Yes) G assigns this to Carol

265 Ca. To save...thee!) Fair. To save...thee. G

265 I will) I'll G 266 How?) G assigns this to Carol

267 wo'tnot) will not G 268 ha) have G

269 mirth, wou'd) mirth; would G

273 Ile) I'll G 274 imaginations) imagination G

276 Ile) I'll G

279 Ile...Ile doo't) I'll...I'll do it G

280 And) An G also adds here S. D. Going

282 Ile) I'll G 283 wonot) will not G

289 indeed) in deed G 294 neere) ne'er G

295 lets clapt) let's clap it G

296 i'th) i'the G

Hide Parke.

A grudging, and your last words stick in my stomach;
 Say ist a Match? speake quickly, or for ever
 Hereafter hold your peace.

Fa. Done!

Ca. Why done!

300

Fa. Seale and deliver.

Ca. My hand and heart, this shall suffice till morning.

Fa. Each others now by conquest, come lets to e'm

If you should false now.

Ca. Hold me not worth the hanging.

Exeunt.

Enter Mis Fairefield, Tryer, Bonvile.

Lo. I knew not, she was thy Mistresse, which encouraged
 All my discourses.

Tr. My Lord y'ave richly satisfied me, and
 Now I dare write my selfe, the happiest lover
 In all the world, know Lady I ha tryed you.

In. You have it seemes.

310

Tr. And I have found thee right
 And perfect gold, nor will I change thee for
 A Crowne imperiall.

In. And I have tryed you,
 And found you drosse, nor doe I love my heart
 So ill, to change it with you.

Tr. How's this?

In. Vnworthily you have suspected me,
 And cherish'd that bad humor, for which know
 You never must have hope to gaine my love,
 He that shall doubt my vertue, out of fancy,
 Merits my just suspicion and disdaine.

320

Lo. Oh fie Franke, practise jealousie so soone,
 Distrust the truth of her thou lov'st, suspect
 Thy owne heart sooner, what I have sayd I have
 my pardon for, thou wert a wife for him
 Whose thoughts were nere corrupted.

Tr. Twas but a tryall and may plead for pardon.

In. I pray denie me not that liberty,
 I will have prooffe too, of the man I choofe
 My husband, beleeve me, if men be

At

298 ist) is't G

302 others...lets...e'm) other's...let's...em G

303 false) fail G

SCENE II. Another Room in the Same adds G

S. D. Enter Mis Fairefield, Tryer, Bonvile) Enter Julietta,
 lord bonvile, and Trier G

304 not,) not G shifts to next line

306 y'ave) you have G 308 ha) have G

322 my) Thy G 323 nere) ne'er G

324 Twas) 'Twas G

327 husband, beleeve) husband; (and,) believe G

Hide Parke.

At such a losse of goodnesse I will value
My selfe, and thinke no honour equall to
Remaine a Virgine.

Tr. I have made a trespasse
Which if I cannot expiate, yet let me
Dwell in your Charity.

In. You shall not doubt that.

Enter Fairefield, Mistresse Caroll, Lacy, Mistresse Bon.
Pray my Lord know him for your servant.

Fa. I am much honour'd.

Lo. You cannot but deserve more by the title of her brother.

La. An other couple.

Bo. Master *Fairefield* and my Cosen are contracted.

Ca. Tis time I thinke, sister ile shortly call you.

In. I ever wisht it.

Fa. *Franke Tryer* is melancholy, how hast thou sped?

Tr. No no I am very merry.

In. Our banes sir are forbidden.

Fa. On what termes?

La. My Lord you meet but a course entertainement,
How chance the musicke speakes not, shall us dance?

Enter Venture and Rider.

Ven. Rivers of hell I come!

Ri. *Charon* thy Oare is needelesse, save you gallants!

Ven. I will swimme unto thy shoare, art not thou *Hero*.

Ca. But you are not *Leander* if you be not drown'd,

In the Hellepont.

Ven. I told thee I would drowne my selfe a hundred times a

Ca. Your letter did.

Ven. A ha?

Ca. It was a devillish good one.

Ven. Then I am come

To tickle the confines of *Elixium*,
My Lord I invite you to my wedding,
And all this good companie.

Lo. I am glad your shoulder is recovered,
When is the day?

Ven. Do thou set the time.

Ca.

334 more) G shifts to next line

335 an other) another G 337 Tis...ile) 'Tis...I'll G

338 wisht) wish'd G 341 banes) banns G

343 us) we G

344-5 Rivers....needless) in italics G

345 oar) G shifts to next line

346 I...shoare,) I....shore. In italics G

347 be) G shifts to next line

349 drown...day) in italics G

352 confines of *Elixium*,) confines of *Elysium*. - in italics G

352 And...companie) G shifts to line above

384 Ile) I'll G

384 G adds S. D. Bona. puts a garland on Lacy's head

385 Y'are) You are G

386 my Lord) G inserts here in the middle of the line
S. D. (throws off disguise)

386 Ile) I'll G

387 made you dance?) you made dance? G

Hide Parke.

Ca. After to morrow, name it, this gentleman
And I shall be marryed i'th morning, and you know
We must have a time to dine, and dance to bed.

Ven. Married?

Fa. Yes you may be a guest sir, and be welcomē.

360

Ven. I am bob'd agen,

Ile bob for no more Ecles, let her take her course.

La. Oh for some Willow garlands.

Recorders,

Enter Page and Master Bon.

Lo. This is my boy, how now sirra?

Pa. My Lord I am employ'd in a devise;

Roome for the melancholy wight,

Some doe call him willow Knight,

Who this paines hath undertaken,

To finde out lovers are forsaken,

Whose heads, because but little witted,

Shall with Garlands straight be fitted.

Speake who are tost on Cupids Billowes,

And receive the Crowne of willowes,

This way, that way, round about,

Keepe your heads from breaking out.

370

La. This is excellent, nay nay Gentlemen

You must obey the Ceremony.

Ven. He tooke measure of my head.

Ri. And mine.

Tr. It must be my fate too.

Ven. Now we beth⁴,

M. Bo. And if you please to try, I doe not thinke

But this would fit you excellently.

380

La. Mine! What does he meane?

Bo. I prethee Master *Lacy* try for once,

Nay he, he has some conceipt.

La. For thy sake Ile doe any thing, what now?

M. B. Y^e are now a Messe of willow gentlemen,

And now my Lord Ile presume to bid you welcome.

Fa. Is not this the gentleman made you dance?

La. My new acquaintance, where's thy beard?

M. Bo. I left it at the Barbers, it grew rancke,

And he has reap'd it.

La,

356 it,) it. G shifts to next line

356 I) G shifts to next line 357 i'th) in the G

361 Ile) I'll G

362 S. D. Recorders) Recorders within G

S. D. Enter Page and Master Bon.) Enter Page, followed by
Bonavent in another disguise, with willow garlands
in his hand G

373 G adds here S. D. Bona. goes round the company with
the garlands

378 fate too) G adds here S. D. Bona. puts a garland on
Trier's head

378 Ven. Now we beth?) Vent. Now we be three G

380 Mine!) G shifts to next line

383 Nay he, he) Nay, he G drops out a word

Hide Parke.

La. Here, take thy toy agen.

M. B. It shannot neede.

390

Lo. You tell me wonders Lady; is this gentleman
Your Husband?

La. Ca. How her husband my Lord?

M. B. Yes indeed Lady, if you please you may
Call me your kinsman, seaven yeare and misfortune,
I confesse, had much disguis'd me, but I was
And by degrees may proove agen her husband.

Bo. After a tedious absence, suppos'd death
Arriv'd to make me happy.

Ven. This is rare!

M. B. My Lord and Gentlemen,
Y'are no lesse welcome than before, *M. Lacy* droopē not.

400

La. This turne was above all expectation
And full of wonder, I congratulate
Your mutuall happinesse.

Ven. All of a brotherhood.

La. M. Bonavent, a my Conscience tis he!
Did fortune owe me this?

Ca. A thousand welcomes.

Bo. Equall joyes to thee, and Master *Fairfield.*

Lo. Nay then you but obey the ceremony.

La. I was not ripe for such a blessing, take her,
And with an honest heart I wish you joyes,
Welcome to life agen, I see a providence
In this, and I obey it.

410

Ven. In such good company twould never grieve
A man to weare the willow.

M. B. You have but chang'd
Your host, whose heart proclaimes a generall welcome.

Bo. He was discovered to me in the Parke,
Though I conceal'd it.

M. B. Every circumstance
Of my absence, after supper weele discourse of,
I will not doubt your Lordship neares to honour us.

Lo. Ile be your guest and drinke a joviall health
To your new marriage, and the joyes of your

420

K

Expected

390 try agen) G adds here S. D. Takes off the garland

391 shannot) shall not G

401 Y'are...M. Lacy) You are...Master Lacy G

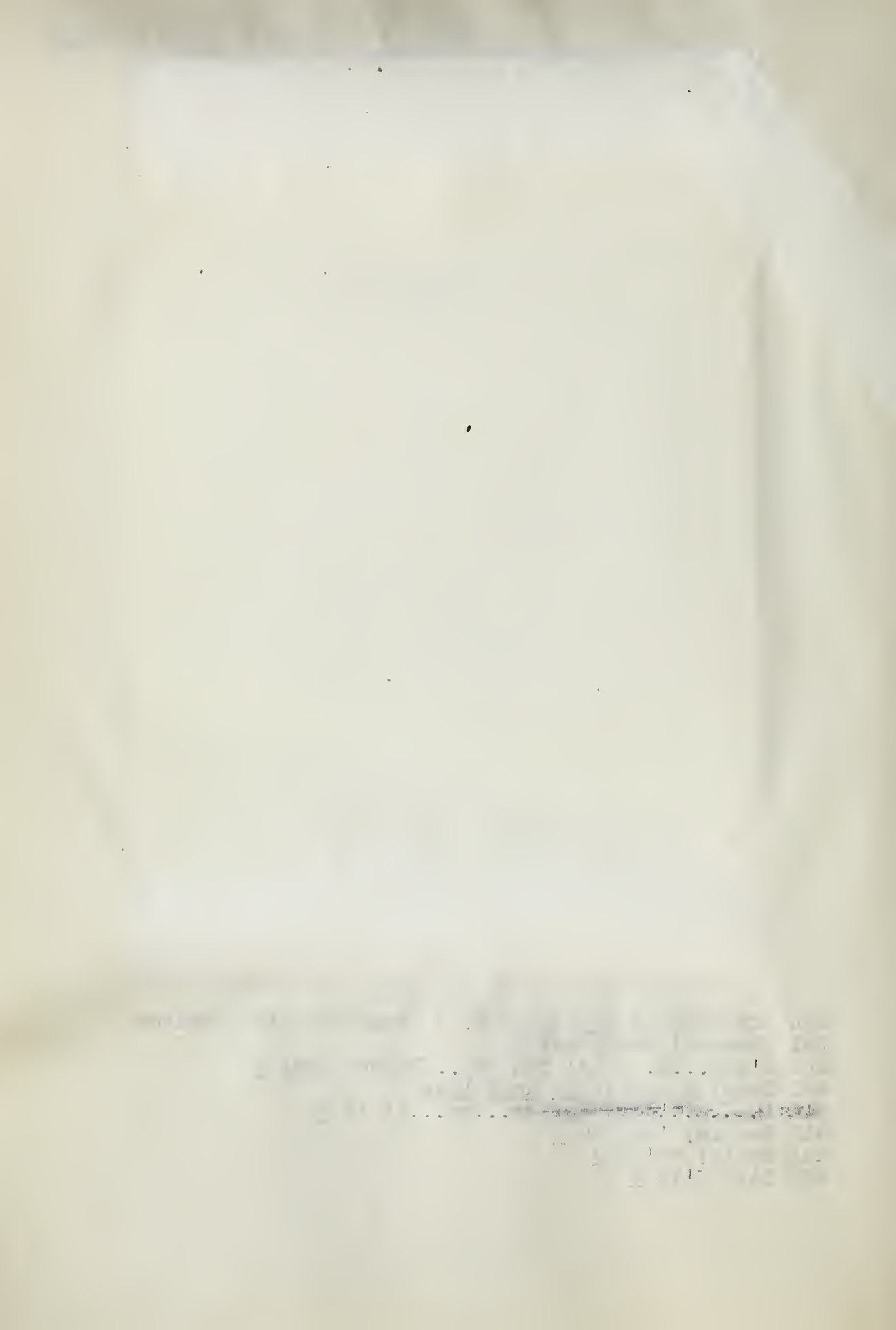
401 Lacy) G shifts to next line

405 M....a...tis) Master...on...it is G

413 twould) 'twould G

418 weele) we'll G

420 Ile) I'll G



Hide Parke

Expected Bride, here after you may doe
 As much for me, faire Lady will you write
 Me in your thoughts, if I desire to be
 A servant to your vertue, will you not
 Frowne on me then?
In. Never in Noble waies;
 No virgin shall more honour you.
Lo. By thy cure
 I am now my selfe, yet dare call nothing mine,
 Till I be perfect blest in being thine.

*Exeunt**FINIS.*

NOTES

Title page: her Majesties Servants...private house in Drury Lane. This refers to Queen Henrietta's men at the Phoenix, better known as the Cock-pit, which opened in Drury Lane in 1617. Like the theatres at Blackfriars and Salisbury Court, it was a small rectangular-shaped building. In contrast to public theatres it had a roof and the admission charge was higher. The Princess Elizabeth's men occupied it from February 1622 to May 1625, at which time all playhouses were closed because of a plague. When the theatres reopened in December 1625, it was occupied by her Majesties Servants, a new company organized shortly after Charles's accession. Under the management of Christopher Beeston, they continued to act at the Cock-pit till 12 May 1636, when all theatres were again closed on account of a plague. The Cock-pit was "pulled down" in 1643 by a "company of soldiers, set on by the secretaries of three sad times." See J. Tucker Murray, Eng. Dram. Conventions, I, pp. 262, 265-268; J. Q. Adams, Shakespearean Playhouses, chap. xviii; E. K. Chambers, The Elizabethan Stage, II, 373; Collier's Hist. of Eng. Dram. Poetry, (1879), III, 140.

James Shirly. It appears as if Shirley signed his name Shirley. On a writ in which Shirley excommunicated two men from the church, his signature is Leobun Shirley. See A. C. Douglas,

"Further Facts about James Shirley," Rev. of English Studies, 7, 1931, p. 66. He cites Miscellaneous Papers, Third Series, No. 108. For the form, see Thos. Oughton, Ordo Judiciorum, London, 1728-1738, II, 375.

Device: Half Eagle and Key. Rowland Hall, a refugee in Geneva during Queen Mary's reign, used this quaint sign, (which is the arms of Geneva), when he returned to England and established his business as a bookseller and printer. The printing house of Thomas Cotes utilized the same device, which appears in Love's Cruelty Printed by Tho. Cotes, for Andrew Crooke 1640. See J. Larwood and J. Hotten, History of Signboards, London, 1900, p. 130; H. R. Plomer, A Dictionary of the Booksellers and Printers from 1641 to 1667, p. 57.

Thos. Cotes. Printer in London, Barbican, Aldersgate Street, 1620-41. His printing house was first established about 1560 by John Charlewood; his successor, James Roberts printed several Shakespeare quartos. Roberts sold the printing establishment to William Jaggard, who with his son Isaac as a partner, printed the first folio edition of Shakespeare. Upon the death of Isaac Jaggard, his widow turned the business over to Thomas Cotes and his brother Robert Cotes. Thomas Cotes died in 1641. See H. R. Plomer, A Dictionary of the Booksellers and Printers from 1641 to 1667.

Andrew Crooke. Bookseller in London; Green Dragon in St. Paul's Churchyard, 1630-74. He dealt chiefly in plays; was associated with G. Bedell and W. Cooke. He died in 1674. See Plomer op.

cit. pp. 56-57.

William Cooke. Bookseller in London; near Furnivall's Inn Gate in Holborn 1632-41. He published chiefly law books but shared the copyrights with Andrew Cooke "in several plays, including... Queene of Arragon, 1640, and several of those of James Shirley... the last heard of him is in 1641." (Plomer, op. cit. p.52.)

Dedication. Henry earl of Holland. "This was Henry Rich, the first earl of Holland; he was created in the 23d of James the First, and was beheaded with the duke of Hamilton and the lord Capel, in 1648-9, 'dying a martye,' as Langbaine says, 'to retrieve his former forfeited loyalty to his prince.' 'To this earl,' he adds, 'I presume, Hide Park once might belong, since the title was occasioned by his command to the author' (Gifford, Shirley's Works, vol. II, p.459).

Lines 11-12. long silence. This phrase refers to the interval between the time of production (licensed April 20, 1632) and of printing.

Persons. Shirley gives to his people names suggested by some predominant characteristic, the appropriateness of which, in some cases, will readily be seen.

Rider. In the time of Edward II, an officer whose duty it was "to guard the vert and verison was known as 'The Rider,' for example 'Ralph le Ryder.'" (See Barstow, C. W. English Saracens, London, 1898, p. 232). Rider says early in the play that he will follow his "old game of horse racing" (II, i, 235); he carries

a message from Carol to Fairfield (III, 2, 160-175), and remains at "some fit distance" while Carol talks to Fairfield (III, 2, 226).

Venture, one who or that which ventures out. Obs. He bets on his own horse which he himself rides in the race.

Lacy, derived from such a name as 'Henry le Lacer,' suggests a manufacturer. Lace "was but the braided string for fastening the articles of dress together." (See Bardsley, op. cit. p.348). Thus Lacy is closely associated with the Bonavents, who are merchants..

Tryer, who makes a trial of Julietta's chastity, is one who tests or proves something; a prover, tester.

Bonavent means a favorable, or convenient advent.

ACT ONE

I, 1. Gifford places this scene in "A Street."

I, 1, 1. And now, and now? Cf. Vol. III, 405: "And now, and how do things become?"

I, 1, 7. expected: waited for, awaited. Obs. Cf. The Example, IV, 3, p. 348: "Cent. You will expect him. Par. Religiously, an age I'll wait for him."

I, 1, 14. Cassandra's Temple. "In Italy, as a traveller observes, if a man have three or four daughters, or more and they

prove fair, they are married eftsoons: if deformed, they change their lovely names of Lucia, Cynthia, Camoena, call them Dorothy, Ursula, Bridget, and so put them into Monasteries, as if none were fit for marriage, but such as are eminently fair: but these are erroneous tenets: a modest Virgin well conditioned, to such a fair snout piece, is much to be preferred. If thou wilt avoid them, take away all causes of suspicion and jealousy, marry a coarse piece, fetch her from Cassandra's Temple, which was wont in Italy to be a Sanctuary of all deformed Maids, and so thou shalt be sure that no man will make cuckold, but for spite" (Burton's Anatomy of Melancholy III.3.4.2).

I, 1, 19-20. For reference to Dolphin and Whale, see Introduction. See also Chambers's Book of Days, I, 563, where it is stated that among the pageants which Anthony Munday devised in 1616 for the mayoralty of Sir John Lemau of the Fishmonger's Company, there was a pageant of a ship "followed by a crowned Dolphin, in allusion to the mayor's arms, and those of the company, in which dolphins appear; and 'because it is a fish inclined much by nature to musique, Arion, a famous musician and poet, rideth on his backe.'" For the use of the dolphin in the emblem books, see H. Green, Shakespeare and the Emblem Writers, London, 1870, p. 297 f.

I, i, 21-22. lent...fish. See Introduction; Cf. the anonymous Westward for Smelts (Percy Society) vol. XXII, p. 6: "Every one knowes this was Lent time, a time profitable only for those that deale with liquid commodities: for none but fish must be

eaten, which never doth digest well (as some physicians of this time hold opinion) except it swimme twice after it comes forth the water: that is, first in butter, so to be eaten: then in wine or beere after it eaten."

I, 1, 43. Gifford sometimes unnecessarily changes Shirley's text. Here, for example, he has changed the word order to "high and jocund." Cf. The Bird in a Cage IV, i, p. 423: "Jocund and airy."

I, 1, 53. Diall: a mariner's compass. Obs. The N.E.D. cites, as of 1591, Sylvester's Du Bartas, I, iii. 236: "for first inventing of the Sea-man's Diall."

I, 1, 56. Vrsa minor: the little Bear constellation. The N. E.D. cites as of 1597, G. Harvey's The Trimming of Thomas Nashe A₂: "At last loving like...the two sisters Vrsa Major and Vrsa Minor." Note the play upon bear, pole, and Vrsa Minor as well as on astronomy.

I, 1, 69. What's he? What is often used in the sense of "of what kind or quality," where modern usage is who. See Alcott's Shak. Gram., section 254. Cf. Henry V, IV, 3, 13.

I, 1, 75. priviledge: to invest with a privilege or privileges, to grant a particular right or immunity to (N.E.D.).

I, 1, 83-84. Jove...practise...shapes. Cf. Lyly, Works, ed. Bond, I, 236: "Did not Iupiter transforme himselfe into the shape of Amphytrio to embrace Alceon?...e even to enjoye

Loeda? Into a Bull to beguyle Io? Into a shewre of golde to winne Danae?" Bond (*ibid.*, p. 534, note 10) says: These various transformations of Jupiter are to be found in Hyginus, *Fab.* 29, 63, 77, 145 (Io), Io being put, by a confusion, for Europa (*Fab.* 178)."

I, 1, 95-125. Friendship and good counsel are associated here suggest Burton, who says in love-sickness "good counsel and advice must needs be of great force, especially if it shall proceed from a judicious friend" (*Anat. of Mel.* III. 3. 3. 3). He also says that jealousy "may be cured or mitigated at least by some contrary passion, good counsel and persuasion" (*ibid.*, III. 3. 4. 1). The theme as indicated is based upon the mediaeval conceptions of the virtue of friendship. The Middle Ages believed a true friend would go to any length to prove his devotion: for example *Amis and Amile*, a tale in which Amile murders his own offspring in order to cure his friend of leprosy. The Decameron (8th tale of 10th day) records how Giscippus renounces all claim to his betrothed Sophronia when he learns that his friend Titus loves her. See Spencer's *The Fierie Queene*, Book IV, The Legend of Cambel or Telamond, or of Friendelin. *The Two Gentlemen of Verona* is a glorification of friendship. See Beaumont and Fletcher's *Valentinian* III, 3: "A friend is more than all the world, than honour." See also *The Maid's Revenge*, I, 1, p. 103f, II, 4, p. 129, IV, 4, p. 173; *The Traitor*, II, 2, p. 127; *Love's Crueltie*, I, 1, p. 195, III, 4, p. 138, IV, 1, p. 243; notice also the friendship between Bonafoia and Hamwood in *The Wedding*.

I, 1, 100. incantment, philter. See Introduction.

I, 1, 124. Mushroompe: a term of contempt. Cf. The Silent Woman, II, 2: "A mere talking mole, hang him! no mushroom was ever so fresh."

I, 1, 143. instrument: this refers to the astrolabe sometimes called the Jacob's staff used in measuring the altitude of heavenly bodies. "He was well skilled in the Ass-trolabe, and could take the elevation of the pole, as well with a baton or a broom-staff, as with any Jacob's staff in Africa" --Taylor the Water Poet, Early Prose and Poetical Works, London, 1888, p. 87.

I, 1, 147. Bedlam: a hospital for the insane. "In 1546 it was taken over by the City, and on the dissolution of the monasteries in 1547 was exempted, and granted by the K. to the citizens of Lond. The unhappy patients were sent out begging with a metal badge on their arms, and were known as Bs. The word was then applied to any demented person" (Sugden Topographical Dictionary. pp. 53-54). Cf. Love in a Maze III, 2. p. 338: "Do not fool thyself beyond the cure of Bedlam."

I, 1, 155. spleene: "regarded as the seat of laughter or mirth." MET
Obs. Cf. The Brothers, III, 1, p. 338: "Ha! ha! ha! have pity on my spleen, I shall crack a rib else: ha, ha, ha!"

I, 1, 167. Cleopatra: See J. Abbott, The History of Cleopatra, New York, 1901, pp. 238-245.

I, 1, 203. to give...canvas: "To receive canvas is a cognate phrase for Get the bag, get the sack" - Brewer, Dict. p. 1008. Apperson, English Proverbs, p. 23, to give bag as a proverb. Gosse (James Shirley, Mermaid Series, p. 188, note) explains: "Dismiss us both. From the practice of journeymen mechanics carrying their tools with them, when dismissed they were said to get the canvas or the bag, or, as we should say, the sack." Cf. Dekker Westward Hoe, IV, 2: "I fear our oars have given us the bag."

I, 2. Gifford places this scene in "A Room in Bonavent's House."

I, 2, 223. overseene: betrayed into a fault or blunder; deceived, deluded, mistaken, in error. Cf. The Young Admiral, IV, 1, p. 145: "How much was I overseet, not to give you warning! be not afraid."

I, 2, 225. charity: in the Christian spirit of charity, good will. Cf. The Imposture, I, 2, p. 124: "But weigh in your best charity, That duties are first paid to heaven."

I, 2, 237. studie: to ponder, meditate upon. Obs. Cf. Love in a Maze, III, 3, p. 320: "Let me bathe here eternally, and study new arithmetic to count our blessings."

I, 2, 262. be lesse faire. Cf. Love Tricks II, 2, p. 32: "Either be softer, or less attractive."

I, 1, 265. prologue: the preface or introduction to a discourse or performance; a preliminary discourse, proem, preface, preamble. Shirley, like Plato and Aristotle, thinks the type of mind is in accord with the beauty, or ugliness of the face. Cf. I, 2, lines 260-261.

I, 2, 266. Note like Pigmalion. Cf. Love Tricks I, 1, p.16: "I have read of a painter named Pygmalion, that made the picture of a woman so to life, that he fell in love with it, courted it, lay in bed with it..."

I, 2, 275. Cupids...whirligigs: a reference to Sharpham's comedy Cupids Whirligig (1607), revived around 1650.

I, 2, 276-277. post...made packet: A reference to Nicholas Breton's A Poste with a Packet of Mad Letters. Carol suggests to Fairfield that his love-making is a form of madness.

I, 2, 286-287. Rings...Poesies. See Introduction .

I, 2, 293. jigging: clownish nature. Cf. Marlowe's Tamburlaine, prologue:

From jigging veins of rhyming mother-wits,
And such conceits as clownage bear in pay,
We'll lead you to the stately tent of war...

I, 2, 294-295. priviledge...Masculine property. Cf. Love in a Maze v. 3, p. 354.

... we are fools, indeed we are,
To doat so much upon them, and betray
The glory of our creation, to serve
A female pride; we were born free, and had
From the great Maker royal privilege...

I, 2, 301-304. garters...To hang themselves. Cf. I Henry IV, II, 2: "Go hang thyself in thine own heir-apparent garters!"

I, 2, 314. more the merrier: complete proverb is: "The more the merrier; the fewer the better fare" - Cited by Apperson (English Proverbs, N. Y. 1929, p. 423 from Heywood Proverbs, Pt. II, ch. vii).

I, 2, 311. laugh...lye downe: proverb, cited by Apperson op. cit., p. 552. Cf. Love's Cruelty II, 1, p. 208: "Gla. What to do. Hip. Nothing but to laugh and lie down." Cf. Herick, Hesperides, ed. Hazlitt, London, 1869, I, p. 113:

Y'ave laught enough, sweet, very now your text;
And laugh no more; or laugh, and lie down next.

I, 2, 315. Exchange. "In 1860 Sir Thomas Gresham laid the 1st stone of a new E. in Cornhill.... It was a four-storied building with a bell-tower; the piazzas round it were supported by marble pillars, and were allocated to small shops, 100 in number. They were chiefly taken up by milliners, but all sorts of goods likely to attract fashionable ladies were sold there" (Sutton, Topographical Dictionary Manchester, 1925, p. 185), Cf. The Wedding, IV, 4, p. 432: "I want some trifles, the Exchange will furnish me."

I, 2, 315-316. cloud without a shower. Cf. A. Henderson, Latin Proverbs and Quotations, London, 1869, p. 293: "Non stillent omnes, quas cernis in aere rubes. - All clouds are not rain clouds." In other words, There's not a shower in every cloud.

I, 2, 319. Colour. H. E. D. defines: "Allegable ground or reason, excuse Obs." Cf. Beaumont and Fletcher's The Knight of Malta I, 1: "Did I attempt her with a thread-bare name. She might with colour disallow my suit."

I, 2, 327-328. eyes...blinde guide: Cf. 'Can the blind lead the blind? Shall they not both fall into the ditch?' (Luke VI, 39).

I, 2, 333. Councell without a Fee: legal terms. Cf. A Woman is a Weathercock, II, 1:

But look ye; you shall see, I'm a divine
Of conscience quite opposite to a lawyer:
I'll give you counsel, sir, without a fee.

I, 3, 359. What should: what is often used as equivalent to "why" in elliptical expressions. Cf. Romeo and Juliet, I, 5, 57: "What dares the slave come hither - "

I, 2, 362. tearne to tearne. Until the Judicature Act of 1873 there were four terms in the year during which the law-courts were open. In The Survey of London, (1618), p. 522, Stow says: "The first is Hilarie Tearne, which beginneth the thirde and twentieth of Ianuary, if it be not Sunday, and endeth the twelfth of February. The second is Easter Tearne, and beginneth seventeene dayes after Easter-day, and endeth foure dayes after Ascension day. The third Tearme beginneth six or seven dayes after Trinitie Sunday, and endeth the Wednesday fortnight after. The fourth Michaelmas Tearme, which beginneth the ninth of October, if it be not Sunday, and endeth 23. of Nover-

ber."

I, 2, 373. waytaye: harlot, courtesan.

I, 2, 377. brase of Islands. "The Iceland shough or sholt, the Iceland cur, or simply the Iceland (as Drayton calls it), was a great favourite with ladies. They were imported daily from Iceland, if we may believe Harrison. Pistol's contempt for Nym could find no stronger expression than

"Pish for thee, Iceland dog! thou brick-eared cur of Iceland!" (Henry V, II, 1.44). (C. T. Onions, "Natural History," Shakespeare's England, Oxford, 1916, vol. I, p. 480).

ACT TWO

II, 1. Gifford places this scene in "An outer Room in Bonavent's House."

II, 1, 1-68. The entrance of Bonavent and his being compelled to participate in the wedding celebration of his wife and Lucy is reminiscent of Marston's What You Will, III, 1.

II, 1, 6. Wine....free. At weddings wine was served in plenty and without cost." In the Christian State of Matrimony (1543) we read: 'When they come from the Church, there becometh excess of eatyng and drynkyng— and as much is waisted in one daye, as were sufficient for the two new married Folkes halfe a year to lyve upon' " —Brand, Pop. Antiq., London, 1877, p. 582. Cf.

Deloney's Jack of Newberie, Works, ed. How, Oxford, 1912, p. 98:

"Rennish Wine at this wedding was as plentiful as Beere or Ale: for the Marchants had sent thither ten tunnes of the best in the Stillyard."

II, 1, 9. circumstance: M.E.D. defines: "show, ceremony": citing Heywood's Rape of Lucrece, Works (1874) V, 209: "Shall we to horse without circumstance."

II, 2. Gifford assigns this scene to "Another Room in the same," i. e. in Bonavent's house.

II, 2, 33. walke: of the tongue: to move briskly (M.E.D.) Cf. Love Tricks IV, 1, p. 60: "Both my tongue and my feet have walked; but my mistress is not to be found."

II, 2, 36. No pardonne moye! In a note on "We be Soldiers Three," Chapell (Popular Music, vol. I, p. 77) cites: "'These pardonnez-moy's who stand so much on the new form' Romeo and Juliet act ii., sc. 4. Dr. Johnson in a note says: 'Pardonnez moi became the language of doubt or hesitation among men of the sword, when the point of honour was grown delicate that no other mode of contradiction would be endured.'" Cf. The Ball, III, 1, p. 38: "Oh, no pardonnez moi."

II, 2, 33. Take me no takes: a play upon the previous word take. Cf. Love's Cruelty, III, 3, p. 352: "Duke. But you should know, my lord. Seb. Lord be no lords." Cf. The Court Secret, I, 1, p. 434: "Flame me no flame." See also the anonymous Arden of Fevershame II, 1: "Plat me no platforme."

II, 2, 44. boule of Sack...Canaries: i. e. the bride-bowl, which was a part of the ceremony at weddings. See "bride-bowl" Nares's Glossary. Cf. Tale of a Tub, III, 8. Since the wine from the Canaries was called Canary sack, and Canaries refers to the dance, the pun is obvious. According to Nares, who quotes Dr. Vener (Via recta ad Vitam longam, 1637):

Canarie-wine, which beareth the name of the islands from whence it is brought, is of some termed a sacke, with this adjunct, sweete; but yet very improperly, for it differeth not only from sacke in sweetness and pleasantness of taste, but also in colour and consistency. For it is not so white in colour as Sack not so thin in substance.

See Taylor the Water-Poet's humorous discussion of "Sack," Works, Spenser Society, vol. 14, pp. 14-16.

II, 2, 60. hobby horse. In Sports and Pastimes, 224, Strutt says:

The hobby-horse which seems latterly to have been almost inseparable from the morris-dance, was a compound figure; the resemblance of the head and tail of a horse, with a light wooden frame for the body, was attached to the person who was to perform the double character, covered with trappings reaching to the ground, so as to conceal the feet of the actor, and prevent its being seen that the supposed horse had none. Thus equipped, he was to prance about, imitating the curvetings and notions of a horse.

See also Nares's Glossary: and Stubbes's Anatomy, ed. Furnivall, London, 1877, pp. 147, 231.

II, 2, 66. Morrisdancers. Brand, (Pop. Antiq., 1853, vol. I, p. 251), cites a description from a rare poem, Cobbe's Prophecies,

his Signes and Tokens, his Madrigalls, Questions and Answers,
1614:

It was my hap of late, by chance,
To meet a country Morris-dance,
When, cheefest of them all, the Foole
Plaied with a ladle and a toole;
When every younker shak't his bels,
Till sweating feete gave fohning smels:
And fine Maide Marian with her smoile
Shew'd how a rascall plaied the roile:
But when the hobby-horse did wihy,
Then all the wenches gave a tihy:
But when they gan to shake their boxe,
And not a goose could catch a foxe,
The piper then put up his pipes,
And all the woodcocks lookt like snipes.

See Chambers's Mediaeval Stage, I, chaps. 8,9. For a cut of a
morris-dancer see Stubbes's Anat., 28.

II, 3. Gifford places this scene in "A Room in Fairfield's
House."

II, 3, 77. Character: a description, delineation, or detailed
report of a person's qualities (N. E. D.) . Cf. The Constant
Maid I, 1, p.457: "I took him first, upon your character, into
my good opinion."

II, 3, 89. Surfets: fevers or fits. N. E. D. cites as of
1589 (? Lyly's) Pappe w. Hatchet in Lyly's Workes (1902). III,
398: "Bastard Senior was with them at supper, and I thinke took
a surfet of colde and raw quippes."

II, 3, 108. prevent: anticipate.

II, 3, 112. Lady of Pressure: a whore, courtesan.

II, 3, 124. study: to exercise oneself, employ one's thought or effort in Obs. Cf. The Brothers, III, 1, p. 228: "I'll obey, And study how to serve you."

II, 3, 138. triall of his Mistris. In Don Quixote, New York 1920, vol. II, 117, a trial is recommended. Anselmo adds: "And though a while your reputation may suffer in Camilla's opinion, yet, when she has once proved triumphant, you may cure that wound, and recover her good opinion, by a sincere discovery of your design." The test or trial, common in the Elizabethan drama, is also found in such stories as the Patient Grissel, and in ballads as Child Waters and the Kut-Brown Maid, which were written no doubt to contradict the numberless tales and songs that accused women of inconstancy. Shirley's use of the trial in Hyde Park is somewhat unusual in that Julietta shows resentment when she learns that her chastity has been questioned. Her reaction, however, is not altogether without precedent; for example, in the early anonymous play, Arden of Feversham, I, when Mosby sees that Ales resents his trial, he says: "Would I had neuer tryed, but lived in hope!" Ales, unlike Julietta, becomes reconciled quite easily. Trier's test recalls Flaherty's trial of Faustina in Harmon's Holland's Learner, II, 2 (1632). The independent spirit of Julietta is echoed in Ford's The Lady's Trial, V. 2, where Spinella says to her husband Aurie, who has tried her: "You can suspect? So reconciliation then is needless." But even they become friends eventually. Booville's pursuit of Julietta, whom he thinks a courtesan, is reminiscent of Clarin-

dore and Bellisant in Massinger's The Parliament of Love, II, 3. In the anonymous Jack Drum's Entertainment, IV, Erabant Senior introduces his wife, under the guise of a prostitute, to Monsieur.

II, 3, 154. waves, that clime a Rock. This figure is common in the emblem books. See Giovio, Paolo, Dialogo dell 'imprese... p. 112: and H. Green, Shakespeare and the Emblem Writers, London, 1870, p. 125, note.

II, 3, 196. upper lip: mustache.

II, 3, 201. All hid...Farthingale. Gifford italicizes this line; Gosse, in quotes. "All hid: the signal cry in hide and seek; hence, an early name of the game itself. Obs." - MED. That a man could hide under a farthingale is demonstrated in Ran-Alley, III (Ancient British Drama, London, 1810, vol. II, 506). The farthingale which came in with Elizabeth reached its peak in fashion during the reign of James I. At first it was "bell-shaped being small at the hips and broadening out considerably as it descended." Designed as a "contrivance for displaying to the best advantage the rich and costly fabrics used for the dresses of the period," it, in the process of time, "was admired by people of fashion for its own shape and for the proportions it imparted to the various parts of dress" - G. Clark, English Costume, Chicago, III, 131C, pp. 139-140.

II, 3, 220. And. A conditional conjunction meaning "if;" sometimes written an.

II, 4. Gifford places this scene in "A Room in Bonavent's House."

II, 4, 232. wide a bow: proverb cited by Apperson, (op.cit., p. 683 from Heywood's Proverbs, 135), who says: "Wide at the bow-hand i. e. the left hand = Wide of the mark." Cf. Love's Labour's Lost IV, 1: "Wide o' the bow-hand! 'faith your hand is out."

II, 4, 236. catch...spiders: a "spider-catcher" was used chiefly fig., and frequently as a vague term of abuse. Obs. (K.E.D.) Cf. Love Tricks I, 1, p.19: "If I fail, call me spider-catcher."

II, 4, 239. twelve sibills. Pictures of the Sibyls as works of art seem to have been common in Scotland and England long before Shirley's time. In Notes and Queries 3S. X, p. 467 is an account of the discovery of their portraits at Livilands, Scotland, when a wooden staircase was torn away. This alteration in the building revealed what is supposed to have been an oratory.

It is not unlikely that the old proprietors were Roman Catholics; and that the Reformation caused the concealment of this evidence of popery, by the ingenious device of placing a wooden staircase over it, which might easily be taken away in the event of the old replacing the new form of worship (p. 437).

There were six portraits, "each painted on a separate panel of wood. Each Sibyl holds her prophetic book with her message in verses painted below and the name of each alongside" (ibid 93.

III, p.101). At Cheney Court, Herefordshire, portraits of twelve Sibyls, with a legend under each have been found on the wall of a large room; "On the other side of the room are paintings of the Prophets without any legends subscribed" (*ibid*, 4S. V, p. 243). Adjoining was a "very small room opening out" called "Heaven;" another room entitled "Hell." All heretical feeling associated with the Sibyls seems to have disappeared before the seventeenth century. Sir Thomas Browne, (*Works*, ed. Wilkin, London, 1901, II, p.38), says:

The picture of the sybils are very common, and for their prophecies of Christ in high esteem with Christians; described commonly with youthful faces, and in a defined number. Common pieces making twelve, and many precisely ten.

In *The Lady of Pleasure*, III, 2, p. 59, is a reference which seems to indicate that pictures of the Sibyls may have been common in taverns:

Kickshaw. You need not:- to close up the oracle,
I have seen a better countenance in a Sybil.

Celestina. When you wore spectacles of sack, mistook
The painted cloth, and kissed it for your mistress.

For cuts of the Sibyls see Pierre Bussard's *Historia Deorum fatidicorum, vatum, sibyllarum, phœbadum, apud priscae illustrium*, Coloniae Allobrogum, 1675. and Johann Opdenus's *Sibylla fragilis*, Parisiis, 1599.

II, 2, 243. prompter. W. J. Lawrence, (*Pre-Restoration Stage Studies*, Cambridge, Mass., 1927, p. 380), cites this situation,

and says: "It would appear...in ordering the player to go on, he (prompter) gave him the first few words of his speech." Compare Carol's tactics here with those of the Princess in Love's Labour's Lost, (V,2).

II, 4, 245. devill...baker. The same ballad is referred to in The Bird in a Cage, III, 2, p.412.

II, 4, 254. trap, i. e., trap-ball. The N. E. D. defines: "A game in which a ball, placed upon one end (slightly hollowed) of a trap...is thrown into the air by the batsman striking the other end with his bat, with which he then hits the ball away." N. E. D. cites, as of 1652 Taylor the Water Poet's Journey to Wales (1859) 26: "The...lausable games of trap, catt, stool-ball, racket..."

II, 4, 255. younger: belonging to the earlier part of life; earlier. Now only in younger days (N.E.D.) Gifford amends by supplying days.

II, 4, 257. Ruffe. "The fan-shaped, wired-up ruffs and collars hold sway till c. 1635...and older ladies long adhere to the great cart-wheel ruff; but before 1630 the broad falling collar of linen or lace begins to creep in and is in general by 1635, sometimes high in the neck, sometimes low-cut" (Kelly and Schaebe, Short History of Costume, London, 1951, vol. II, 30). Cf. Stubbes's description of the "great and monstrous ruffes" of Elizabeth's reign, Anat. of Abuses, ed. Furnivall, London, 1877, pp. 70-73.

II, 4, 259. Shrovetuesday: the day before the beginning of Lent, celebrated by feasting and merry-making, a time of license especially by the apprentices. In the Seuen Deadly Sinnes (Works, ed. Grosart II, 65), Dekker says: "They presently (like Prentises vpon Shrouetuesday) take the lawe into their owne handes, and doe what they list." "On former Shrove-Tuesdays, when the unruly Rabble did falsely take upon them the name of London Prentices, then two or three thousand of those boot-haling pillaging Rascalls, would march madly to the habitations of the most famous Bawds, where they would robustiously venter, breaking open Doores, battning downe Walls, tearing downe tyles, pulling downe windowes, rending Trunkes, Chestes, Cupboards, Tables, and Bedsteads in pieces...ravishing her mayds or stale virgins, spoyling all they stole not...beating the grave Bawd, and all her female vermine, most unmanly and vnmanly" (Taylor the Water Poet, Works, Spenser Society, vol. 19, pp. 31-32). See John Earle's Micro-cosmographie, London 1676, for a description of a player, no. 38: "Shrove-Tuesday he feares as much as the Bawdec, and Lent is more damage to him than the Butcher." On this day, the players might be called upon by the unruly mob to act almost anything. See also Book of Days vol. I, 236 ff.: Brand's Pop. Antiq., vol. I, 60 ff.

II, 4, 266 ff. Fairfield's entrance to take his leave recalls the Elder Lovelace, Beaumont and Fletcher's The Scornful Lady, I, 1. Unlike Fairfield, the Elder Lovelace makes no suggestions as to articles of agreement. Fairfield shows the same inde-

pendent spirit as the Elder Loveless does in IV, 1, and V, 1. In contrast to the Lady, ibid, IV, 1, who faints when she thinks the Elder Loveless cares for her no longer, Carol conceals from Fairfield all signs of emotion. In Love Tricks, IV, 1, p. 68, Antonio, supposedly the wife of Rufaldo, makes provisos pertaining to their married life. A hint as regards marriage stipulations occurs in The Brothers, III, 2. p. 235, where Luys says to Estafania as a part of his "suit" to her: "Only that you would not doat too much upon me." For somewhat similar situations, with provisos in regard to marriage, see Massinger's The City Madam, II, 2, (1632), Cartwright's The Lady Errant, II, 2, (1635), and Habbington's The Queen of Arragon, IV, 1, (1640). See also Introduction .

II, 4, 273. brasen head speeke. The brazen head was "done by a disciple of Michael Scotus, who being more knowing in natural and experimental philosophy than was common in the dark ages of ignorance, passed for a magician as Friar Bacon and Albert the Great did: of the first of whom (Friar Bacon) a like story is told" - Don Quixote, New York, 1920, vol. IV, Part II, chap. lxii, 339). The brazen head speaks and is explained (ibid., 345 ff.). "In the preface-tract of the Famous Historie of Friar Bacon it is related how Friar Bacon made a brazen head to speak, by which he would have ruled England about with brass" - James Shirley ed. Gosse, p. 207.

II, 4, 281. Forboone: Gifford emends to Fort Ban. Cf. The Bell II, 3, p. 25.

the first of these is the fact that the

the second is the fact that the

the third is the fact that the

the fourth is the fact that the

the fifth is the fact that the

the sixth is the fact that the

the seventh is the fact that the

the eighth is the fact that the

the ninth is the fact that the

the tenth is the fact that the

the eleventh is the fact that the

the twelfth is the fact that the

the thirteenth is the fact that the

the fourteenth is the fact that the

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II, 4, 312. What...will he aske me. Gifford gives Aside here, a doubtful direction. Cf. II, 4, 363: "What has the man said?" The change to the third person signifies an apparent frigidity. Cf. Congreve's The Way of the World, V, 3: "Why does not the man take me? would you have me give myself to you over again?"

II, 4, 316. concept: trick, device. The expression means to render ineffectual as a bird with its wings clipped. Cf. The Constant Maid II, 1, p. 463: "Let her fly to thee, Thou may'st clip her wings the sooner; this secures thee." Cf. The New Inn, IV, 3: "O clip the wings of time, Good Prue, or make him stand still with a charm."

II, 4, 321. suite...but of fashion: a pun on the double meaning of suit. Cf. The Ball, IV, 2, -. 68: "Lam. I must renew my suit. Hon. You had better but a new one."

II, 4, 322. besee my state. This allusion is to the practice of beheading, which was resorted to in a shameful manner in cases such as: when it could be proved that a man "convealed" lands formerly possessed by the church, but later made confessions to the crown; when a man's statement might be interpreted into a light of treason; when murder occurred in a house, a battle of wits usually ensued between the informers or unscrupulous courtiers for a part of the property which was in their cases forfeited to the crown, and was by it to be given to another; when an heir became insane, or was a fool. Cf. Johnson's Every Man In, IV, 2: "You'll be beheaded also shortly for a

the first of these is the fact that the

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concealment." Cf. the anonymous Jack Drum's Entertainment: "I have followed ordinaries this twelvemonth, onely to find a fool that had lands, or a fellow that would talke treason that I might beg." Cf. The Silent Woman, IV, 2: "We were faine to take away their weapons; your house had been begg'd by this time else." As regards the fool, Blackstone states (Commentaries, London, 1783, p. 304): "By the old common law there is a writ de idiota inquirendo, to inquire whether a man be an idiot or not: which must be tried by a jury of twelve men; and, if they find him purus idiota, the profits of his lands and the custody of his person may be granted by the king to some subject who has interest enough to obtain him."

II, 4, 353. glecke. This was a popular game at cards, played by the fashionable people of this time. It was "played by three persons with forty-four cards, each hand having twelve, and eight being left for stock, " etc. (Halliwell, Dict. of Archaic and Provincial Words, London, 1901, p. 403.)

II, 4, 341. spring garden. "A garden in Lond., laid out abt. A.D. 1600 between St. James's Park and Whitehall. It was so called from a spring which was set going by the pressure of the foot of the passer-by on a hidden board, and sprinkled plentifully all who were in its neighbourhood.... In 1622 a bowling green was added to the attractions of the garden, which became a fashionable resort for the ladies and gentlemen of the early Stuart times" - Suggen, op. cit., p. 221.

II, 4, 341. Sparrus. "A pleasure resort in Upper Ground St.,

Southwark" - Sugden, op. cit., p. 34.

II, 4, 345. humor: Mood natural to one's temperament, peculiar characteristics. Obs. Cf. Mer. Wives, I, 1, 3: Jonson Ev. Man Out, Induct.: also Nares's Glossary.

II, 4, 352. learned Almanacke: An annual table, or (more usually) a book of tables, containing a calendar of months and days, with astronomical data and calculations, ecclesiastical and other useful information, and, in former days, astrological and astrometeorological forecasts (M.E.D.) This probably refers to the errors in the prognostications of the almanacs. See Hall's Satire on Almanac Makers, bk. 2.2; see also Introduction .

ACT THREE

III, 1. Gifford assigns this scene to "A Part of Hyde Park."

III, 1, 1-57. For Bonville's advances to Julietta. Cf. V, 1, lines 61-185.

III, 1, 5. providence: M. E. D. defines: "The foreboding and beneficent care and government of God (or of nature, etc.); divine direction, control, or guidance": citing, as of 1553, T. Wilson's Art of Rhetorique (1520) 57: "Nature by her providence, mindeth unto us a certaine immortallitie."

III, 1, 11. curiosity. Undue fastidiousness or nicety. Obsolete.

III, 1, 14-44. For Trier's eavesdropping, Cf. III, 2, lines 329-331.

III, 1, 22. in the verge: the range, sphere or scope of something. Obs. N. E. D. cites as of 1539, Nashe's Lenten Stuffe, Works (Grosart) V, p. 212: "Voide ground in the towne from the walls to the houses.. is not within the verge of my geometry."

III, 1, 31. fatall: ominous, or according to fate.

III, 1, 39. Refuse me. A fashionable oath.

III, 1, 48-52. The double meaning as regards the betting on the race and the love intrigue recalls the situation in Heywood's The Woman Killed with Kindness, (III,2), where an ironical double meaning is attached to the card game.

III, 1, 63. rooke. The N. E. D. cites this passage and states: "(Meaning uncertain.) Obs."

III, 1, 80. coming: inclined to make or meet advances (N.E.D.). Cf. Jonson's The Silent Woman V, 2: "And what humour is she of? Is she coming, and open, free?"

III, 1, 80-125. Julietta's attitude in testing the trial through is somewhat paralleled in Ford's The Fancies, Chaste and Noble (licensed 1637?). Cf. Castelnolo's remark:

I'll be no more your ward, no longer chamber'd
Nor new'd up to the lure of your devotion;
Trust me, I must not, will not, dare not; surely
I cannot, for my promise wast; and sufferance
Of former trials hath too strongly arm'd me:
You may take this for answer (IV,1)

III, 1, 134. Engins: plots.

III, 1, 133. Was this his reason. For Carol's jealousy of Julietta, whom Carol sees with Fairfield, compare the Lady and Welford whom Loveless introduced as his mistress, Beaumont and Fletcher's The Scornful Lady, V, 1.

III, 1, 135. Well trust: knit together, compactly framed or formed (usually const. as pa. pole., often with well or other adv.)? Obs. (N.E.D.) The following is cited, as of 1676, London Gazette No. 1090/4: "A bay Nag, ... short necked, well trussed" (N.E.D.).

III, 1, 137. bushell of salt. The expression means to become better acquainted. Cf. Lyly, Works, ed. Bond, I, 197: "Have I not also learned that one should eate a bushell of salt with him, whom he meaneth to make his friend?" Bond cites (ibid., p. 334, note 13): Petties Pallace, f. 67r. "The philosophers wyl vs to eate a bushel of Salt with a man, before we enter into a strict familiaritie with him."

III, 1, 138. Two...bargain: proverb, cited by Apperson Op. cit., p. 637. Cf. Fletcher's Wild Goose Chase II, 3:

Yet two words to a bargain. He slighte us
As skittish things, and we shew him as curious.

Carol means she has not given her consent to Fairfield's being her sweetheart

III, 1, 152. Coat Card: N. E. D. defines: "Obs. a playing card

1. The first part of the paper is devoted to a general discussion of the problem.

2. The second part is devoted to a detailed study of the case of a single particle.

3. The third part is devoted to a study of the case of a system of particles.

4. The fourth part is devoted to a study of the case of a system of particles.

5. The fifth part is devoted to a study of the case of a system of particles.

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7. The seventh part is devoted to a study of the case of a system of particles.

8. The eighth part is devoted to a study of the case of a system of particles.

9. The ninth part is devoted to a study of the case of a system of particles.

10. The tenth part is devoted to a study of the case of a system of particles.

11. The eleventh part is devoted to a study of the case of a system of particles.

12. The twelfth part is devoted to a study of the case of a system of particles.

13. The thirteenth part is devoted to a study of the case of a system of particles.

bearing a 'coated' or habited figure (king, queen, or knave).
In regular use down to c 1668; afterwards corrupted into Court-card": citing as of 1671, Cotton's Complete Gamester in Singer's History of Cards 347: "The value of your coat-card trumps."

III, 1, 164. in My conscience: to my knowledge.

III, 1, 169. Come hither. Carol speaks to Rider. See line 224 below.

III, 1, 182. confusion of tongue: loud noise; humorous suggestion of the "confusion of tongues" at the tower of Babel.

III, 1, 197. Westminster: an allusion to Westminster Abbey. For details concerning its history see Sugden, op. cit., pp. 560-561.

III, 1, 213. switch: to strike, hit, beat, flog, or whip with or as with a switch.

III, 1, 219. Rose. "A common tavern sign in Lond. The R. in Russell St., Covent Garden, next to Drury Lane Theatre, became notorious during the later part of the 17th and 18th cents. as a haunt of men about town. It has been immortalized in Plate III. of Hogarth's Rake's Progress- Sugden, op. cit., p. 440. After giving a list of the several Rose taverns, Taylor the Water Poet says in Taylor's Travels (Works, Spenser Society, vol. 19, p. 51):

Hee were a man of Art that had the skill
 Rose water from these Roses to distill:
 I know theres good Rose Wine, but for Rose Water
 I oft have still'd, and still find no such matter.

III, 2. Gifford assigns this scene to "Another Part of the Park."

III, 2, 250-251. Camomile...grow. Cf. Lyly, Works, ed. Bond, vol. I, p. 196: "Though the Camomill, the more it is trodden and pressed downe, the more it spreadeth..." Bond, op. cit., p. 334, note 3: "But Lyly is pilfering from Pettie's Pallace, f. 11v. 'as the hearbe Camomile, the more it is troden downe, the more it spreadeth abroad,' " &c. He cites I Henry IV, ii, 4. 443. "Though the camomile the more it is trodden on the faster it grows, yet youth the more it is wasted the sooner it wears."

III, 2, 256-257. garter, To hang my selfe. Cf. A Midsummer-Night's Dream, V, 1, 364-6: "If he...had played Pyramus and hanged himself in Thisbe's garter," &c.

III, 2, 299. An oathe's a holy obligation. Cf. Love's Labour's Lost, V, 2, 355-7: "I hate a breaking cause to be Of heavenly oaths, vow'd with integrity."

III, 2, 309. Jerke: to scourge, whip, lash (N.E.D.)

III, 2, 335. Ambuscado: "An affected refashioning of Ambuscado" (N.E.D.).

III, 2, 337. want of haire...a wit. Amerson, op. cit., p. 272

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gives as a proverb: Wit goes not all by the hair; and he cites as of c. 1592: Sir Thos. More, 89 (Sh. S.): "Why, man, he may be without a beard till he come to marriage, for witt goes not all by the hayre."

III, 2, 342 ff. Humorous descriptions of the face or the body, common enough in the drama of this time, are used purely for mirth or for satire. Monsieur D'Olive, in Chapman's play with the same title, satirizes a Puritan's attack against tobacco by describing his face (II, 2). Geographical descriptions appear in The Witty Fair One II, 1, p. 294, The Comedy of Errors, II, 2, Brone's The City Wit, IV, 1, Harrison's Holland's Leaguer, V, 4. See also Burton's The Anat. of Mel. II, 2. 3. 3: ibid, I, 5, 1. 6: "The Austrian lip, and those Indians' flat noses are propagated, the Savaian chin, and goggle eyes amongst the Jewes.... Their voice, pace, gesture, looks, is likewise derived with all the rest of their conditions & infirmities:" ibid, III, 2. 3. 1, goitre is spoken of as "a Savaian wake." Carol's reference to Jewish eyes suggests the "English proverb: To looke like a Jewe (whereby is meant sometimes a weather beaten, warp-faced fellow, sometimes a weather beaten lousiecke person, sometimes one discontented" - Caryl's Crocodile, Glasgow, 1905, I, p. 372.

III, 2, 361. gay game: An object of sport, jest or ridicule; a laughing stock (M. E. D.).

III, 2, 363. Monster: this was the general term given to any animal, whether deformed or only strange, which was kept and

exhibited as a curiosity.

III, 2, 366. Nightingale. See Introduction.

III, 2, 367. out of breath. Cf. The Duke's Mistress, V, 3, 264: "My humour's out of breath." Cf. The Comedy of Errors IV, 1: "Fie, now you run this humour out of breath." These suggest Day's comedy Humor out of Breath.

ACT FOUR

IV, 1. Gifford places this scene in "Another Part of the Parl."

IV, 1, 3. sport: often used in a derogatory sense. Cf. The Lady of Pleasure V, 1: "I talk of sport, And she would have me marry her."

IV, 1, 11. Omen fortunate. See Introduction for the full-larc concerning the nightingale and the cuckoo.

IV, 1, 33. quire of Nightingales. Cf. The Taming of the Shrew, Induction, ii, 38: "And twenty caged nightingales do sing."

IV, 1, 44. Cuckoo. See Introduction.

IV, 1, 52. Maurice. Sugden, op. cit., p. 337 says: "Maurice (or, more fully, The Grove N. L. S. Graf). A house of entertainment in Hyde Park. It was named after Prince N. of Nassau, the son of William the Silent, governor of the United Provinces

(1584-1625). He was popular in England as the champion of Protestantism against Spain. It was called the Lodge in the latter part of the 17th cent., and, later still, the Cake House."

Sugden gives the two references in Hyde Park. In Dekker's The Gull's Hornbook, ed. McKerrow, p. 50 appears: "If you be a soldier... then you may discourse how honourably your Grave used you (observe that you call your Grave Maurice 'your Grave')".

IV, 2. Gifford assigns this scene to "The Same."

IV, 2, 56-57. leap...pale. Cf. Love's Cruelty IV, 2, p. 845:

"And yet cannot the court find him game enough, but he must leap the pale, and straggle so far for venison."

IV, 2, 65. Freire and farre off: proverbial expression meaning "Wide of the mark," according to Apperson, (op. cit., 139), who cites as of 1690, the New Dict. Canting Crew, s.v. Eg.

IV, 3. Gifford places this scene in "Another Part of the Same."

IV, 3, 67. Iacknapes a horse-backe. A jacksnipe or monkey on horseback furnished the concluding act of a bear or bull baiting at Paris Garden. Holinshed (Chronicles, anno 1562) tells how the Danish ambassadors were entertained at Greyfriars:

For the diversion of the populace, there was a horse with an ape on his back which highly pleased them, so that they expressed their inward conceived joy and delight with shrill shouts and variety of gestures.

Being chased by ferocious dogs, neither the horse nor the monkey very likely felt any "inward conceived joy and delight." That the "jackanapes on horseback" was a common diversion may be inferred from Tho. Cartwright's "Admonition to Parliament" published in 1572 against an established form of prayer for the church services. The clergyman

Posteth it over as fast as he can galope, for eyther he has two places to serve, or else there are some games to be playde in the afternoon, as lying for the whetstone, heathenish dauncing for the ring, a beare or a bull to be baited, or else a jackanapes to ride on horsebacke, or an interlude to be playde in the church. We speake not of bell-ringing after matins is done.

The jackanapes on horsebacke may have been a sign at this time. The device is mentioned in an advertisement in 1700 about a horse stolen by a "lusty black man with a brown coat," (London Gazette, Dec. 23-26, 1700), information of the horse to be given "To Mr. John Wright, at the Jackanapes on Horseback," in Cheapside. The "Grooming Jackanapes" is a sign which Eliot mentions in his Fruits for the French, or Parliament of Preachers (1593) ouer against the Vulcane in the Isle. (See J. Larwood and J. Hotten, op. cit., pp. 439-440.)

IV, 3, 106. sillabub: A drink or dish made of milk (req. as drawn from the cow) or cream, curdled by the admixture of wine, cider, or other acid, and often sweetened and flavoured (N. E. D.)

IV, 3, 118. ballad. See Introduction.

IV, 3, 125. The Song. See Introduction.

IV, 3, 123. fountain: i. e. Hippocrene, which according to fable was produced on Mount Helicon by a blow from the hoof of Pegasus, the winged horse.

IV, 3, 125. Firke: moved rapidly. N. E. D. cites, as of 1599. Nashe's Lenten Stuffs, Works (Grosart) V. 244: "The bonnie Northern cobbles...with their Indian Canoes...firling as flight swift thorow the glossy fieldes of Thetis, as if it were the land of yce."

IV, 3, 130. well-breath'd: having good wind, well trained. Cf. Shakespeare's Venus and Adonis, line 678: "And on thy well-breath'd horse keep with thy hounds."

IV, 3, 143. shotten: Of a fish (esp. a herring): that has spawned (N. E. D.). Cf. The Ball I, 1, p. 9: "The shotten herring is hard by."

IV, 3, 74. gold...burnt...pocket: proverb. See Apperson, (op. cit., p. 421), who cites as of c. 1330, More's Works (1557), 125: "A little waxen money, which burned out the bottom of his purse."

IV, 3, 84. walnot flatter. Cf. Sir Philip Sidney's The Defence of Poesy: "Then would he add certain praises by telling what a peerless beast the horse was, the only servicable courtier, without flattery," etc.

IV, 3, 87. hedg in: to secure oneself against loss on (a bet or other speculation) by making transactions on the other

side so as to compensate more or less on the first. H. E. D. cites as of 1672, Villiers's Rehearsal (1714) 31: "Now Criticks, do your worst, that here are met; For, like a Rock, I have hedg'd in my bet."

IV, 3, 91. My Lord...bride! This line, which Gifford drops, appears to be a part of Venture's speech. Cf. II, 3, line 33; IV, 1, line 31; V, 1, line 52.

IV, 3, 100. Observ'd. Gifford unnecessarily changed this to Unobserved. The meaning is: "how were these parts Observed (being) invisible." Cf. III, 1, lines 85-88.

IV, 3, 163. Good Sir. Spoken to Lord Borville. See line 169 below.

IV, 3, 167. Like Jupiter, etc: Haephaestus (Vulcan), according to the legend, struck open the head of Zeus (Jupiter) with an axe, at which time Athene (Minerva) sprang forth in armor.

IV, 3, 177. to make...ready: to dress.

IV, 3, 182. Milke Of a Red Cow: Cf. Lyly, *op. cit.*, I, 632: "First you shall have a Juyntie Millicob; next a newne of clowted creame; stroakings, in good faith, redd cowes milke, and they say in London that's restorative."

IV, 3, 184. his excellencie head, i. e. the Marquis. See IV, 1, line 52 above.

IV, 3, 206. question'd: tried. Question signifies a judicial trial. Cf. II Henry IV, I, 2, 68: "He that was in question for the robbery."

IV, 3, 207. a Iewry: twelve.

3, 207. passse upon i. e. pass sentence upon.

IV, 3, 208. upon the matter: about. Halliwell, op. cit. quotes the phrase "What a matter of your age?" i. e. how old are you? "About a matter" means "very nearly" (English Dialect Dictionary).

IV, 3, 209. Noddy: a card game. Halliwell op. cit. p. 579 says that the game is conjectured to be the same as cribbage." According to Halliwell, "noddy-fifteen is mentioned by Carr in his Craven Glossary." Marcus (Glossary, pp. 607-608) says the game "was more like quinze, which has fifteen the game, in other respects the same as one and thirty." According to him, "It is probable...that it was played all three ways, as 15, 21, and 31, at the choice of the players."

IV, 3, 220. skills: matters.

IV, 3, 227. quicksilver. This term was used for a lackey or messenger. See Dekker's The Bull's Head, ed. McKerrow, p. 32: "Or if thy quicksilver can run so far on thy errand as to fetch thee boots out of St. Martin's..." Quicksilver is a character in Chapman, Jonson, and Marston's Eastward Ho.

IV, 3, 228. Virgo...Libra. See Introduction. Cf. also Taylor,

the first of these is the fact that the
 the second is the fact that the
 the third is the fact that the

the fourth is the fact that the
 the fifth is the fact that the

the sixth is the fact that the
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the sixteenth is the fact that the
 the seventeenth is the fact that the

the Water Pout, Taylor's Travels, Works Spenser Society, Vol. 19, pp. 6-7:

Virgo, or the Maiden-head
Signe, was hard or scarce to bee found near a
Taverne-Rush; but at last, Such-land afforded
me ore, which is as the Phoenix of Arabia, alone
there being no more of that signe within the
Hemispheare of the Citie

Libra was generally metamorphosed in every
Taverne, from weights to measures, except at the
Bar, where Gold was weighed to a graine; it is
said that Astrea, or Justice, fled from the
Earth, and was turned into the equall, or
Septembers Equinoctiall Signe of Libra.

IV, 3, 237. more honesty, etc. Cf. Overbury's character of

"A faire and happy milk-maid" (Works ed. Rimbauld, p. 118):

"The lining of her apparell (which is her selfe), is farre better
then out sides of tisew: for though she be not arrayed in
the spoile of the silke-worme, shee is doubt lesse in manner a
far better wearing."

IV, 3, 237. petticoate. See Stubbes, Anatomy of Abuses, pp.
74-75:

"Than hence they Petticoats of the best Cloth that
can be bought...of scarlet, gramain, taffatie,
silk, and such like, fringed about the skirts
with silke fringe of changeable colours... Every
Husbandman his daughter, & every Cotswold his
Daughter, will not spare to flaunt it out in such
Gawyes, petticoats & kirtles as these."

IV, 3, 250. crack of : the breast, or arid of.

IV, 3, 256. Mounts Shevall. Gifford notes: Mounts a Shevall.

IV, 3, 272. Silke stockings. According to Stow, Chronicle, London 1631, p 867, a "Mistris Mountague" presented Queen Elizabeth with a "payre of blacke knit Silke stockings, for a new yeeres gift" in the second year of her reign. She requested more, saying: "I like silke stockings so well because they are pleasant. fine & delicate, that henceforth I wil weare no more cloth stockings." In telling about this luxury, Stubbes, op. cit. p. 76, says that the women "are not ashamed to weare hose of all kind of chaungable colours, as greene, red, white, russet, tawney, and els what, whiche wasen light colours, any sober chaste Christian...without any suspition of lightnesse at any tyme weare."

IV, 3, 272. perfum'd gloves. Drake, Shakespeare and his Times, p. 395 says:

Perfumed bracelets, necklaces, and gloves were favorite articles. 'Gloves as sweet as French kisses,' form part of the stock of Autolykus, and Moses tells the Clown that he promised her 'a pair of sweet gloves.' The Queen in this, as in most other luxuries of dress, set the fashion; for Hovell informs us that in the fifteenth year of her reign, Edward Vere, Earl of Oxford, presented her with a pair of perfumed gloves trimmed with four tufts of rose-coloured silk, in which she took such pleasure that she was always painted with those gloves on her hands, that their scent was so exquisite that it was ever after called the Earl of Oxford's perfume.

IV, 3, 273. wind...blast? proverb. Cf. "The wind keeps not always in one quarter" (Ray, Proverbs, London, 1733, p. 103).

IV, 3, 281. Within a. Here a direction in the text. See line 81 above.

IV, 3, 295. peesces: popularly applied to an English coin; orig. to the unite of James I, and afterwards to the sovereign, and guinea, as the one or other was the current coin. Hence half-piece. Obs. The Unite was issued in 1604 as equal 20 shillings; but was raised in 1612 to 22 shillings (N. E. D.).

IV, 3, 297. domineering ripe: ready to, in prime condition for. Cf. The Tempest, V, 1, 279: "Trinculo is reeling ripe." For a more emphatic expression, see The Humourous Courtier III, 1, p. 567: "Let me have All these directions in manuscript. I'll not see her Till they be rotten in my mind."

IV, 3, 301. mortified: deadened; numbed; insensible. Obs. Cf. King Lear II, 3, 15: "Bedlam beggers, who with roaring voices, Strike in their num'd and mortified Armes, Pins, Wodden-prickes, Nayles."

IV, 3, 304. Bucephalus: the famous horse of Alexander the Great.

IV, 3, 311. Thus Caesar fell. Cf. The Traitor, V, 3, p. 183: "Thus Caesar fell by Brutus," which expression is an echo of Julius Caesar, III, 2, 193: "Great Caesar fell."

IV, 3, 312. Knightsbridge. Sugden, op. cit. p. 295 says: "A rural dist. near Hyde Park Corner, so called from the stone bdge. which crossed the Westbourn at what is now the Albert Gate of Hyde Park. It was notorious for highway robberies, and its loneliness made it a favourite resort of duellists.... In Shirley's Hyde Park IV, 3, when Lord Bonville insults Venture,

12. 3. 504. Species: Opuntia sp. var. sp.

Only one specimen of Opuntia sp. var. sp. found.

and Opuntia sp. var. sp. found in Opuntia sp. var. sp.

Opuntia sp. var. sp. found in Opuntia sp. var. sp.

Opuntia sp. var. sp. found in Opuntia sp. var. sp.

13. 3. 504. Species: Opuntia sp. var. sp.

Opuntia sp. var. sp. found in Opuntia sp. var. sp.

A more extensive specimen, see Opuntia sp. var. sp.

14. 3. 504. Species: Opuntia sp. var. sp.

not seen but this may be Opuntia sp. var. sp.

15. 3. 504. Species: Opuntia sp. var. sp.

Opuntia sp. var. sp. found in Opuntia sp. var. sp.

Opuntia sp. var. sp. found in Opuntia sp. var. sp.

Opuntia sp. var. sp. found in Opuntia sp. var. sp.

16. 3. 504. Species: Opuntia sp. var. sp.

Opuntia sp. var. sp.

17. 3. 504. Species: Opuntia sp. var. sp.

"Opuntia sp. var. sp." found in Opuntia sp. var. sp.

Opuntia sp. var. sp. found in Opuntia sp. var. sp.

18. 3. 504. Species: Opuntia sp. var. sp.

"A very small specimen of Opuntia sp. var. sp. found in Opuntia sp. var. sp.

Opuntia sp. var. sp. found in Opuntia sp. var. sp.

19. 3. 504. Species: Opuntia sp. var. sp.

The specimen found in Opuntia sp. var. sp.

In Opuntia sp. var. sp. found in Opuntia sp. var. sp.

Rider says, 'Come to K.,' sc. to fight it out."

IV, 3, 313. Cuckoo...witch. See Introduction.

IV, 3, 321. galliard. See Introduction.

IV, 3, 326. toole: It appears as if the toole refers to the bag-piper, or the bagpipe. As a last recourse for making Lacy dance, he uses this, meaning a weapon (line 331).

IV, 3, 327. case: couple.

IV, 3, 331. scoure. N. E. D. defines: "trans. (hyperbolically) To thrust (a sword, knife) in a person's body": citing as of 1613, Hayward's William I, 68: "Encouraging one another...to scoure their swords in the entrailles of their enemies."

IV, 3, 412-413. Turkish pirate...Captive. For references to Englishmen held as captives by the Turks, see Hakluyt's op. cit., V, pp.149, 153, 266, 269, 310, 314, 318.

IV, 3, 416. Till then conceale me. In Marston's The Dutch Courtesan, V, 1, Freevil asks his wife in like manner to keep his return a secret for awhile.

IV, 3, 417. Make use of this. See V, 1, 217-235.

IV, 3, 422. Bonfire. N. E. D. defines: "A large fire kindled in the open air for a celebration, display, or amusement, used here in attributive sense": citing, as of 1596, Shakespeare's I Henry IV, III, 3, 47: "Thou art a perpetuall Triumph, an ever lasting Bone-fire-Light."

ACT FIVE

V, 1. Gifford places this scene in "A room in Bonavent's House."

V, 1, 4. What needes: What need is there for (something)?

Obs. N. E. D. cites, as of 1592, Shakespeare's Venus and Adonis, line 250: "Struck death at first, What needs a second striking?"

V, 1, 7. Gallery. This scene probably should be "The Gallery." In the following scenes, assigned by Shirley's editors to galleries in houses, some idea of this kind of room may be had: The Maid's Revenge III, 1, p. 132: "In this gallery I breathe too much air (p. 132): ibid, p. 134: Diego hides "behind the cloth;" ibid, p. 137: "I shall love hangings the better while I live." This gallery has a "back stairs" (ibid, p. 134); The Gentleman of Venice, III, 3, p. 44: "A fair and pleasant gallery....The place is rich in ornament," with portraits of beautiful women; ibid, p. 46, a place to "walk;" ibid, IV, 3, p. 66, "solitude." Galleries are spoken of as being in the following houses: The Witty Fair One, II, 1, p. 296, a place of reception: "Conduct him to the gallery;" preparations made to entertain the Duke in The Grateful Servant, II, 1, p. 29: "Look to the gallery;" Love's Cruelty, II, 1, p. 209: "There is a gallery to walk;" in The Constant Maid, IV, 3, p. 505, Hornet, the rich usurer, is confined in "the gallery" where he "spits o'the hangings" and says: "I do not like the Story, 'tis apocryphal;" The Humorous Courtier, II, 2, p. 570:

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[illegible]

10. The following are the names of the persons who are members of the committee:

10-11-68

"Pictures" of women "which adorn other galleries, you see Tempt not the eye here;" Love in a Maze II, 2, p. 299: "All other women Are but like pictures in a gallery;" The Imposture, III, 2, p. 219: "Though you...turn'd your gallery Into a chapel." The gallery is spoken of as a hall or corridor in The Example I, 1, p. 288: "She is coming this way through the gallery;" The Cardinal III, 2, p. 308: "The king is coming through the gallery." Shirley's editors assign scenes to galleries in royal palaces in The Politician, I, 1, p. 93; Chabot, III, 1, p. 115: "Let's this way through the gallery" (p. 117); a royal palace with a private gallery in The Humorous Courtier, V, 3, p. 602: "Back stairs...privy gallery;" The Doubtful Heir, III, 1, p. 317: the king "espied you from the gallery window;" ibid, IV, 2, p. 329: Rosania is told to meet Olivia, supposed Queen, "in the gallery." Dyce and Gifford are probably wrong in assigning subsequent scene to "Olivia's Apartments" (p. 335). For cuts of galleries see Laurence Turner, Decorative Plasterwork in Great Britain, London, 1927, pp. 75, 99, 107, 133, 195, 273.

V, I, 18. desperate. The lover in despair, a common figure in Elizabethan literature, appears in Spenser's Faerie Queene, I, 9, where Despair himself says of a dead lover:

What iustice euer other iudgement taught,
 But he should die, who merites not to liue?
 None else to death this man despyring driue,
 But his owne guiltie mind deseruing death.
 Is then vniust to each his due to giue?
 Or let him die, that loatheth liuing breath?
 Or let him die at ease, that liueth here vneath?

Cf. The Maid's Revenge, I, 2, p. 114: "I ask an you be desperate? are you weary of your life? an you be, say but the word; somebody can tell how to dispatch you without a physician at a minute's warning." See also Beaumont and Fletcher's Philaster, IV, 3. Desperate is defined: Driven to desperation, reckless or infuriated from despair. Hence having the character of one in this condition; extremely reckless or violent, ready to run any risk or go any length (N. E. D.).

V, 1, 20. Intelligence: information. Cf. Macbeth, I, 3, 75-76: "Say from whence You owe this strange intelligence?"

V, 1, 52. reduce: recover. Cf. The Lady of Pleasure II, 1, p. 28: "I must Use stratagem to reduce her."

V, 1, 86. Lord me etc. A play upon the previous word lord. Cf. II, 2, 38.

V, 1, 87. enjoy lippes: to kiss, literally "to enjoy, or relish" lips. Cf. The Doubtful Heir, III, 1, p. 324: "We... Shall fortify our lives by joining breath."

V, 1, 103-104. truely Noble. That true nobility depends not upon birth but upon worthy deeds is echoed again and again. Cf. The Ball, IV, 2, p. 63: "We inherit nothing truly But what our actions make us worthy of." See also The Example, I, 1, p. 296: "Make Your title good, and justify, that honour, By ourselves acquir'd, is richer, than what blood And birth can throw upon us." See also Beaumont and Fletcher's Bonduca, IV, 4:

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"...and the subject of the report is the subject of the report."

'Tis not high power that makes a place divine,
Nor that the men from gods derive their line;
But sacred thoughts, in holy bosoms stored,
Make people noble, and the place adored.

V, 1, 149. convertite. N. E. D. defines: "A professed convert to a religious faith," citing, as of 1619, Fletcher's Monsieur Thomas II, 3: "Tho. A much converted man. Hyl. A sound Convertite."

V. 1, 171. atheists: devoid of moral sense. In Pierce Penillesse (Works, ed. McKerrow I, 172) Nashe says: "Hence, Atheists triumph and reioyce and talke as prophanely of the Bible as of Beuis of Hampton. I here say there are mathematitions abroad that will proove men before Adam; and they are harboured in high places, who will maintaine it to the death, that there are no deuils."

V. 1, 179. Carthusian: "An order of monks founded in Dauphine, by St. Bruno in the year 1086, remarkable for the severity of their rule." In England, the first charterhouse was founded in 1178. After 1535 many "of the London Carthusians perished on the scaffold or were starved to death in Newgate Gaol." (The Catholic Encyclopedia, New York, vol. III, pp. 388-392)

V. 1. 242. for a need. N. E. D. defines: "in an emergency, at a pinch": citing Ward (1647) Simp. Cobler 8: "He...will for a need hang God's Bible at the Devill's girdle."

V, 1. 248-250. I...to save your life. Cf. Much Ado, V, 4: "Come, I will have thee; but...I take thee for pity."

V, 1, 256. Pilchards. A small sea fish...closely allied to the herring, but smaller, and rounder in form; it is taken in large numbers on the coasts of Cornwall and Devon, and forms a considerable article of trade (N. E. D.).

V. 1. 261. Shal's. On us for we in shall's; See Abbot, op. cit., section 215.

V, 2. Gifford assigns this scene to "Another Room in the Same."

V, 1, 283. so foolish. Cf. Heywood's Fair Maid of the West, V, 2:

Mullisheg. For thy sake what would not I performe?
Hee shall have grace and honour. Joffer, goe
And see him gelded to attend on us,
He shall be our chiefe eunuch.

Besse. Not for ten worlds. Behold great king I stand
Betwixt him and all danger.

V, 2, 308 ff. Cf. Julietta's jilting Trier with Beaumont and Fletcher's The Humorous Lieutenant, IV, 8, Massinger's The Picture, III, and The Bondman, V, 1. See also Carlell's The Fool Would Be a Favourite, V (1638).

V, 2, 361. bob: to fish (for eels) with a bob. N. E. D. cites Markham Cheap Husbandry (1623): "Other wayes...to take Eeles, as...with bobbing for them with great wormes."

V, 2, 361. bob... Eeles: proverb. Cf. Heywood's Proverbs (1546). I, ch.X: "Her promise of freenship for any avayle, Is as sure to hold as an ele by the tayle." Cf. also Beaumont and Fletcher's The Scornful Lady II, 1: "He that hath a woman

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has an eel by the tail." See The Arcadia V, 1, p. 238: "But I see a woman and a wet eel have both slippery tails."

V, 2, 362. Willow garlands. For the willow as an emblem of the forsaken lover, see the Percy Ballad of Harpalus:

His clothes were black and also bare,
As one forlorne was he;
Upon his head always he ware
A wreath of willow tree.

Cf. Desdemona's song in Othello, IV, 3. See also Herrick Hesper., To Willow-tree 7, "When once the Lovers Rose is dead... Then Willow-garlands, 'bout the head, Bedew'd with teares, are worne." In Brome's The Northern Lass, II, 6, masquers wear willow garlands. Cf. Chapman's Sir Giles Goosecap, V, 2, Beaumont and Fletcher's The Wild Goose Chase, IV, 1, Glapthorne's The Hollander, V, 1.

V, 2, 377. beth': be three (Gifford's emendation). Cf. The Bird in a Cage IV, 1, p. 424: "We be three of old." See also St. Patrick for Ireland V, 1, p. 429; Cupid and Death (Works, vol. VI, p. 361). This is an allusion to the sign or picture (common in taverns) of two asses' heads or fools' heads with the inscription "We be three," or "When shall we three meet again?" Cf. Twelfth Night II, 3: "Clown. Did you never see the picture of 'we three?'" Sir Toby. Welcome, ass."

V, 2, 386. made you dance. By changing the word order her, Gifford has altered the meaning of this line.

V, 2, 395. Cf. Bonavent's making himself known with Marston's What You Will, V, 1, and Dekker's The Shoemaker's Holiday, V, 2.

...and we had to call it "The ..."
...and we had to call it "The ..."

...and we had to call it "The ..."
...and we had to call it "The ..."

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...and we had to call it "The ..."

V, 2, 405. M. Bonavent... He arrived just in time to prevent possibly a tragedy.

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Section 1. The purpose of this Act is to provide for the better regulation of the business of the State of New York, and to provide for the better protection of the public interest.

Section 2. The Board of Regents of the University of the State of New York is hereby authorized to make and publish such rules and regulations as may be necessary to carry out the purposes of this Act.

Section 3. The Board of Regents of the University of the State of New York is hereby authorized to make and publish such rules and regulations as may be necessary to carry out the purposes of this Act.

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Section 12. The Board of Regents of the University of the State of New York is hereby authorized to make and publish such rules and regulations as may be necessary to carry out the purposes of this Act.

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